

BBC

CHRISTMAS ISSUE

DOCTOR WHO

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"The costume and the concept is the big bit. He's Santa Claus! He's magical..."

DWM 481

LETTER FROM THE EDITOR

Christmas is here again – and that means one thing: *Doctor Who* is back! Admittedly, this year it doesn't seem like it's been any time at all since he went away, given that the last series only finished on Saturday 8 November, but it's something to celebrate nevertheless.

Now, I'm reasonably certain that this is the first issue of *Doctor Who Magazine* to feature Father Christmas on its front cover (your actual living Santa, I mean; I'm not counting a Pilot Fish mask that appeared in the top right-hand corner of issue 403). Admittedly, we might never manage to rival the *Radio Times* in this regard, but we've tried to evoke the spirit of those wonderful old *RT* festive covers. (The eagle-eyed among you might have even noticed a particular resemblance to the 1991 edition, pictured right.)



Of course, these days *DWM* is used to having a brand new *Doctor Who* Special to stick on the cover every Christmas, but we didn't always have it so easy. Back in 1979, our very first Christmas edition (published on Thursday 20 December 1979) had a picture of a Silurian on it. No offence to any lizard lovers, but he was about as Christmassy as the Easter Bunny.

Readers had to wait until Christmas 1988 – and *DWM* 144 – for a proper festive cover, and even then it was a picture of a *Spitting Image*-style Seventh Doctor holding a sprig of mistletoe over a similarly caricatured version of Ace. Bizarre. At least we managed to get the real Sylvester and Sophie for our Christmas 1996 edition (*DWM* 247).

Anyway! Enough of such nostalgia. By the time you're reading this it will be just a fortnight until the big day. We preview the new episode, *Last Christmas*, on page 16. It looks like a good 'un to me!

In the meantime, Merry Christmas everyone!

Tom

DOCTOR WHO MAGAZINE

DOCTOR WHO
MAGAZINE

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"The impossible scene is the Delgado/Gomez simmer-fest; but oh, imagine...!"

TRISTAN PIKE asks: If Orson Pink is a descendant of Danny Pink (I think that's right), then how can that be possible if Danny 'died' in *Death in Heaven*?

Well, I can think of several explanations, but the obvious one is that Orson comes from another branch of the family. He knows about Danny's heroic sacrifice, because Clara got in touch with the Pink family after the events of *Death in Heaven* (because you would, wouldn't you?), and told them what he did, and why. And she gave them the little soldier, as a keepsake of a great man and a great soldier – and because she knows the toy soldier has to remain in the Pink family line. Now all that strikes me as pretty inevitable – that's what would have happened – but I'm not saying it's *right*. Nothing is *actual* till it's in the show. Knowing how the season would end, we were careful, in *Listen*, never to define exactly what the connection was.

FINLAY WORRALLO asks: What happened to the Half-Faced Man after Missy rescued him?

Well, either he became a Cyberman, or she threw him away as being a bit too rubbish. I suspect the latter.

DAVE SMITH asks: I loved Clara's betrayal of the Doctor in *Dark Water* and her threatening to destroy the TARDIS keys. However, I couldn't help but think, 'Can't he just click his fingers to open the TARDIS doors?'

For ages, I wrestled with the line "And don't think you can click your fingers, it's LOCKED" implying that the Doctor can't UNLOCK without a key – he can simply open the door when it's already been unlocked. But here's the thing. For the towering majority of *Doctor Who*'s huge audience that line would be inexplicable, and potentially bump them out of the scene. Why is she saying that? What does she mean, click his fingers? By the time they've remembered, "Oh yeah, he can do that," we've slightly lost them. I think! As I type that, I wonder... but it was the judgement call I made.



Nightmare scenario...

What swung it was this: it's not real. It's a dream. The Doctor is never in any real danger. In fact, I'm pretty convinced he'd have several ways back into his TARDIS, if something like this really happened to him. For instance, those of you who have been watching carefully will know there's a spare key hidden in the cubbyhole behind the P (a gorgeous, and very right, detail in the Paul McGann TV Movie).

RICHARD ELLIOT asks: How do you think the other Masters would react to Missy if they ever met?

Oh, I've given it thought! Surely there's fan fiction already? There *must* be – to your work, if not! The impossible one, of course, is the Delgado/Gomez simmer-fest – but oh, imagine! Hooded gazes at dawn! Sneers like sword slashes! Sexy prowls, cat-like circling! In no time flat, a country cottage, three kids, and a Volvo.

One summer evening, as they both puff away in the cigar gazebo, watching the children (identical girl triplets, dead white and levitating) rebuilding the lawn mower into a nuclear reactor using Master Plan Q, the question inevitably arises...

THE MASTER: My dear, you've never exactly told me who you are.

MISSY: You're always so busy, trying to drain the world's oceans, or rob banks with dinosaurs –

THE MASTER: I just want the kids to have a future.

MISSY: Then why do you keep trying to blow up the planet?

THE MASTER: Must we always take this attitude to my work?

MISSY: Or freeze the polar ice caps.

THE MASTER: That was a simple administrative error.

MISSY: Don't you think there might be a clue in my name?

THE MASTER: Missy?

MISSY: Tiny bit of a clue?

THE MASTER: I have long suspected there was some cunning word play involved. Some abstruse hint as to your true identity, of such fiendish complexity and subtlety that it eludes even my mighty Time Lord brain. Is it short for Mistress, though?

MISSY: Yep.

In the garden, the triplets observe the two cigar tips glowing more brightly for a moment in the shadows of the gazebo.

THE MASTER: My dear, do you think the triplets ever get lonely?

And from the happy home, the rest is silence. Except for the nightly sing-a-long of The Addams Family.

Poor old Osgood. As dead as Adric.



JOSH BULLIN asks: Is there any chance that the poor Osgood we saw vaporised in *Death in Heaven* is actually the Zygon duplicate from *The Day of the Doctor*, meaning that the real Osgood is still alive and well?

Nah. If that had been a Zygon, she wouldn't have been killed so easily. Dead, I'm afraid.

CHRISTOPHER MORLEY asks: Are there any plans to bring back the Morris Dancers from *The Dæmons*?

Yes. No, hang on – no.

RICHARD COLES asks: An anagram of Clara Oswald is 'a window across all'. Was this deliberate when you came up with the name, to give us a clue for Clara's multiple lifetimes, or is it just a happy coincidence?

I am nowhere near as clever as that. Clearly you are, though.

REX STINSON asks: In *Kill the Moon* Clara is very upset at the prospect of killing a big chicken. Yet in *The Time of the Doctor* she is seen gleefully roasting a turkey! How can she care so much for one type of poultry and so little for another?

Oh, for God's sake! It's not a turkey inside the moon, is it? It's a giant, pregnant space dragon and some spiders. Have you *no* grasp of physics?! Has *Doctor Who* taught you *nothing*?!

But speaking of turkeys (who are even now shrinking to the backs of their pens, with every Christmas carol they hear), I believe it's that time of year already! Presents, and trees, and that big fella in red, and lights in the twinkling streets! It's cold and dark and bright and warm! Merry Christmas! Happy New Year!

And look! The Doctor's coming back... **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.

GALLIFREY & GUARDIAN

A mix and match celebration for the 200th audio adventure

There have been a lot of *Doctor Who* anniversaries recently – 50 years of the series in 2013, 15 years of *Doctor Who* at Big Finish in 2014 – and in 2015 the *Doctor Who* monthly audio drama range clocks up its 200th release from Big Finish!

Big Finish's executive producer Nicholas Briggs tells *DWM*, "The *Doctor Who* main range has been our backbone for so long. And so, in April, May and June – for releases 198, 199 and 200 – we are doing something very special indeed, which is all the idea of script editor Alan Barnes."

Alan explains, "I thought: what if the Fifth, Sixth and Seventh Doctors turned up bang in the middle of earlier, unseen adventures – standing in for their 'proper' selves, who've gone AWOL for some reason or other...? Locum Doctors, if you will! And so that's what we've done..."

First up is *The Defectors* by Nicholas Briggs, which pairs Sylvester McCoy with the Third Doctor's companion Jo Grant, while Richard Franklin also appears as Captain Mike Yates. The guest stars in this first story of the trilogy are David Graham, Neil Roberts and Barnaby Edwards.

"The challenge is to put your displaced Doctor into an adventure which feels like it comes from another era, and he has to work out why he's here and what he's supposed to do," says Nick. "It brings up



David Graham, Sylvester McCoy, Katy Manning and Richard Franklin – together in *Doctor Who: The Defectors*!

lots of questions about what makes the Doctors different. This one is a different spin on the 'base under siege' scenario, set on a remote island, but still involving lots of government and UNIT shenanigans."

May's release is *Last of the Cybermen*, which is written by Alan Barnes, and reunites the Sixth Doctor (Colin Baker) with Second Doctor-era companions Jamie (Frazer Hines) and Zoe (Wendy Padbury). "The Sixth Doctor joins forces with Jamie and Zoe to explore a strange citadel that holds the secret of the Cybermen's ultimate destruction," says Alan.

Finally, release 200 itself is Eddie Robson's *The Secret History* – in which the Fifth Doctor (Peter Davison) is trapped in sixth-century Constantinople with First Doctor-era companions Steven (Peter Purves) and Vicki (Maureen O'Brien), and we at last learn the reason why he's being dragged back into the lives of his former incarnations. Guest stars include Lysette Anthony and Tony Millan.

Alan Barnes teases, "If any of those Doctors changed their own past, even in the smallest way... what might happen to their future?"

New from BBC Audio

■ BBC Audio has announced three new taking books, to be released on CD in 2015. David Collings is confirmed as the reader of March's Fourth Doctor novel *Corpse Marker* by Chris Boucher, while April's titles will be the Fifth Doctor novelisation *Frontios* by Christopher H Bidmead, read by the author himself, and the Second Doctor novel *The Roundheads* by Mark Gatiss, read by Anneke Wills.

Blu-ray Christmas



"What do you mean, your place doesn't have a chimney?"

■ The 2014 *Doctor Who* Christmas Special, *Last Christmas*, will be released by BBC Worldwide on 26 January on both Blu-ray and DVD. At the time of going to press, the price and extras for the disc are unconfirmed.

Card Game

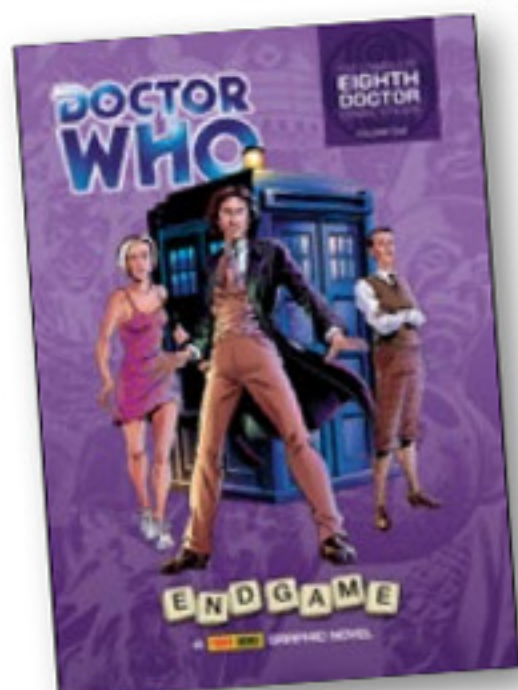
■ A second edition of *Doctor Who: The Card Game* is now available and includes 132 game cards featuring the Ninth, Tenth, Eleventh and Twelfth Doctors, along with their companions. The game is available from Cubicle 7 at www.cubicle7.co.uk, priced £20.



Comic collections reissued

Due to popular demand, seven *Doctor Who* comic collections have been reprinted by Panini.

The titles are: *The Iron Legion* (Fourth Doctor), *The Tides of Time* (Fifth Doctor), *Endgame*, *Oblivion* and *The Flood* (all Eighth Doctor), *The Betrothal of Sontar* (Tenth Doctor) and *The Child of Time* (Eleventh Doctor). These, and the other 12 titles in the range, are now available from bookshops and online, priced between £12.99 and £16.99.



History books reprinted!

BC Books is to republish eight *Doctor Who* novels next year under the banner *Doctor Who: The History Collection*.

The stories all take place during the last 2000 years of human history. The titles are: *The Stone Rose* by Jacqueline Rayner; *The Roundheads* by Mark Gatiss;

The Witch Hunters by Steve Lyons; *Dead of Winter* by James Goss; *Human Nature* by Paul Cornell; *The English Way of Death* by Gareth Roberts; *The Shadow in the Glass* by Steve Cole and Justin Richards; and *Amorality Tale* by David Bishop. The books in the collection will be available from 12 February 2015, prices to be confirmed.



Blu-ray replacement

■ BBC Worldwide is offering a replacement 'Disc 2' to fans who bought the Blu-ray version of the *50th Anniversary Collector's Edition* box set. The new disc fixes a frame rate fault on *The Day of the Doctor*. A BBC Worldwide spokesperson commented: "Customers unhappy with their original Disc 2 can send it without packaging to the Freepost address [below], and we will send a replacement. Include your full name and postal details – the estimated time frame for the new replacement disc is up to five weeks. Please note: the Freepost address is for UK and mainland customers only."

The address to send your disc is: Freepost RTEK-EJGC-ZKGX, BBC Worldwide Ltd, BBC DVD Support, 33 Foley Street, London, W1W 7TL.



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In time, in space... in another place!
Just what have the cast and crew
of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Barrie for Bernie

■ **Bernard Cribbins** received the lifetime achievement JM Barrie Award from the charity Action for Children's Arts during a BBC Radio Theatre event on 13 November with **Russell T Davies** sending this message: "It is brilliant to see children's arts being recognised in this way. The art, fiction and images we see as a child stay with us for the rest of our lives." Bernard lately lent support to schools initiative *Anchor's Life Histories*, helping children learn about older people's lives.



David Tennant in *Gracepoint*.

Video Nices

■ **Peter Capaldi**, who lately took time out to send video messages to a grieving nine-year-old boy on the loss of his grandmother and a bride on her wedding day (included with another from **Gareth David-Lloyd**), joined *An Afternoon with Mark Gatiss and Friends* at London's Criterion Theatre on 16 November celebrating 40 years of the London Lesbian and Gay Switchboard. **Jenna Coleman** attended the BAFTA LA Jaguar Britannia Awards on 30 October. **Mark Gatiss** was special guest speaker at the Galha Annual Lunch on 30 November receiving the LGBT Humanists award.

Next Stages

■ **Samuel Anderson**, who appeared on *Lorraine* on 7 November, completed a run at the Hampstead Theatre on 6 December as Luke in family drama *State Red*. **Catrin Stewart** played Anya opposite **Gawn Grainger** in The Young Vic's recent *The Cherry Orchard*, while **Dan Starkey**, who reprised Barrister Charlie Haines in Radio 4's three-part *Behind Closed Doors* from 1 December, was Van Helsing and

Renfield in *Fitzrovia Radio Hour's Dracula* at Colchester's Mercury Theatre. London Theatrical runs underway include **Arthur Darvill** as Long John Silver in *Treasure Island* at the Olivier (with a National Theatre Live broadcast on 22 January), **Catherine Tate** as Sara Jane Moore in *Assassins* at the Menier Chocolate Factory opposite **Mike McShane**, **Tommy Knight** as Jake opposite **Tom Georgeson** in *Hope* at the Royal Court and **Bonnie Langford** (who was on *Pointless Celebrities* on 1 November) as Muriel Eubanks in *Dirty Rotten Scoundrels* at the Savoy.

Promo Spots

■ **David Tennant** recently promoted *Gracepoint* with appearances in the USA on *David Letterman*, *Craig Ferguson*, *Queen Latifah* and *Good Day LA*; meanwhile, **Gugu Mbatha-Raw** publicised *Beyond the Lights* via *Jimmy Kimmel* and *Carson Daly*.

Cyber Matt

■ Promotional pictures of **Matt Smith** from *Terminator: Genesis* have been published in the magazine *Entertainment Weekly*. Matt spent a week on the movie (due for release on 1 July 2015) playing an ally of John Connor. The role may be expanded in two additional sequels. ABC has decided *Pygmalion* comedy *Selfie* will not continue beyond 13 episodes with **Karen Gillan** posting on 7 November, 'Thanks for all the kind *Selfie* words everyone. Had such a blast playing that role and making the show.'

Behind Who

■ **John Barrowman**, who presented C4's *Small Animal Hospital* from 3 to 21 November and was on *Loose Women* on 1 December, is Buttons in *Cinderella* at



JM Barrie award-winner Bernard Cribbins poses with Baronesse Floella Benjamin at the BBC Radio Theatre.

Glasgow's SECC Clyde Auditorium from 13 December to 4 January. **Nicholas Pegg** is the writer of *Sleeping Beauty*, running at Hornchurch's Queens Theatre until 10 January. **Warwick Davis** directs and plays Prof opposite **Philip Olivier** as the Prince in *Slitheen Eric Potts' Snow White and the Seven Dwarfs* in Manchester. Prolific Potts has another version in Richmond directed by *The Ultimate Adventure's* **Carole Todd**, and is the writer and director of Bristol's *Dick Whittington*, as well as playing Sarah the Cook. He has also adapted Milton Keynes' *Peter Pan*, starring **Bradley Walsh** as Smee and written/adapted five other pantos. Having a ball in *Cinderella* are Fairy Godmother **Liza Goddard** in Reading and Ugly Sister **Leslie Grantham** in Sevenoaks. *Mother Goose* finds **Clive Rowe** in Hackney while **Nigel Havers** is *Dick Whittington's* King Rat in Swindon. *Jack and the Beanstalk* productions include **John Challis** as Fleshcreep in Plymouth and **Sandra Dickinson** as Queen Stonka in Exeter, while *Peter Pan* has **Mark Benton** as Captain Hook alongside *Totally Doctor Who's* **Barney Harwood** in Bournemouth with writer/director **Richard Gauntlett** as Smee in Norwich.

Seasonal Treats

■ While *Paddington* (starring **Peter Capaldi**) continues in cinemas, **Sylvester McCoy's** final *Hobbit* outing as Radagast the Brown, *The Battle of the Five Armies*, arrives on 12 December. Sylvester also appeared in Air New Zealand's *The Most Epic Safety Video Ever Made*. **John Hurt** narrates Radio 2's *All is Calm: The Christmas Truce* on Christmas Eve. **Alex Kingston** returns as Dinah Lance in *Arrow* Christmas episode *The Climb* on 10 December (expected Christmas Day on Sky One). **Catherine Tate**, who appeared on *The Graham Norton Show* with **David Walliams** on 7 November and *Good Morning Britain* on 12 November, plays Sophie opposite **Martin Clunes**, **Adam Garcia** and **Celia Imrie** in *Nativity 3: Dude, Where's My Donkey?*. BBC One's Christmas schedule includes Walliams' *Boy in the Dress*

with **Tim McInnerny** and **Meera Syal**, while BBC Two has **James Corden's** *The Wrong Mans* four-part Season Two, featuring **Bertie Carvel** and **Trevor Cooper**. Radio 4 airs **Neil Gaiman** and **Terry Pratchett's** Armageddon tale *Good Omens*. **Penelope Wilton** is at the Sam Wanamaker Playhouse on 21 December for *Winter's Tales*, reading *The Lady with the Little Dog* and other short stories by Anton Chekhov. ITV will screen 1984's Christmas Oxo advert featuring the late **Lynda Bellingham** on Christmas Day.

Quickies

■ Sky Arts' *Psychobitches* Series Two arrived on 25 November with **Michelle Gomez** reprising her Mary Queen of Scots. 1981's *Worzel Gummidge the Musical*, starring **Jon Pertwee** and **Geoffrey Bayldon**, arrived on CD on 10 November.



Peter Davison in *Toast of London*.

Peter Davison played himself alongside **Tracy Ann Oberman** and **Janet Henfrey** in C4's *Toast of London* on 17 November. **Billie Piper** features within the 2015 *West End Bares* charity calendar. Soap disaster specialist **Graeme Harper** directed

Hollyoaks' recent catastrophe for the week commencing 10 November, with effects from **Danny Hargreaves**. BBC Four aired **Johnny Byrne's** 1975 Gerry Anderson production *The Day After Tomorrow: Into Infinity* featuring **Brian Blessed** on 9 November.

Obituary

■ **George Ballantine**, who was a Hawker in *Snakedance* and an extra between *The Mind of Evil* and *Castrovalva*, died on 26 August. **Alan Miller** (father of actor Jonny Lee Miller), who was a Production Assistant on *The Chase*, died recently. **Pat Shepherd**, an extra in *Snakedance*, *Enlightenment* and *Dragonfire*, is another recent loss. **DWM**

Dominic May thanks NGW Ltd, David Saunders, Alasdair Macfarlane, Russell T Davies, Chris Chibnall, Eddie Robson, Mark Ayres, Dominic Glynn, Paul Vanezis, Toby Hadoke, Peter Ronald Johns, Alison Falconer and numerous *Doctor Who* cast, crew, agents and websites for their help in 2014.



© REX



How many people watched the latest episodes? We get to grips with the stats...

COMPILED BY TOM SPILSBURY

Death in Heaven scores best rating since Deep Breath



Death in Heaven – making enough noise to wake the dead!

Doctor Who's ratings started to climb as Peter Capaldi's first series drew to a close, which was a very encouraging end to a run of episodes that had seen its BARB consolidated figures generally at or around the seven million mark.

Since *Deep Breath*'s huge rating of over nine million viewers, ratings for the season had settled down into a narrow range, with a high of 7.29m for *Into the Dalek*, and a low of 6.82m for *The Caretaker*. The ninth episode, *Flatline*, saw *Doctor Who* record its lowest rating of the year, with **6.71 million** viewers. That in itself is not uncommon: since the show's return in 2005, every season has had a low point of around this number, usually in the latter half of the run. For the record, the low points for each series, in BARB terms, have been 2005's *Bad Wolf* (6.81m); 2006's *The Satan Pit* (6.08m); 2007's *Blink* (6.62m); 2008's *Silence in the Library* (6.27m); 2010's *The Lodger* (6.44m); 2011's *The Almost People* (6.72m); and 2013's *The Crimson Horror* (6.47m). For *Doctor Who* to have scored ratings of over six million viewers for every single episode since its return is a remarkable statistic that can't be emphasised enough, especially given that in 2014 any drama that averages over five million viewers across a series would likely be considered a success.

The tenth episode, *In the Forest of the Night*, picked up a little with **6.92 million** viewers. However, it was the final two episodes of the series which delivered the best ratings of Peter Capaldi's run since his début, with

'The final two episodes of this series of *Doctor Who* delivered the best ratings of Peter Capaldi's run since his début.'

Dark Water scoring **7.34 million** viewers, and *Death in Heaven* pulling in **7.60 million**. The finale's rating is very much in line with what we've seen from *Doctor Who* over the last few years. Since *Journey's End*'s freakishly high rating of 10.57m in 2008, subsequent finales (some of them bringing a 'half-season' to a close) have rated as follows: 2010's *The Big Bang* (6.70m); 2011's *A Good Man Goes to War* (7.51m); 2011's *The Wedding of River Song* (7.67m); 2012's *The Angels Take Manhattan* (7.82m); and 2013's *The Name of the Doctor* (7.45m). So as we might expect, the final episode of this season has picked up a bit of extra casual interest.

The week after *Death in Heaven*'s broadcast, *Doctor Who*'s Saturday night slot was filled by BBC One's ►

TOP 30 TV PROGRAMMES 13-19 October 2014

Pos	TV Series (Day)	Consolidated rating (millions)
1	Strictly Come Dancing (BBC One, Sat)	10.30m
2	Downton Abbey (ITV, Sun)	9.75m
3	Strictly Come Dancing (BBC One, Sun)	9.61m
4	The X Factor (ITV, Sun)	8.97m
5	Coronation Street (ITV, Wed)	8.91m
6	Coronation Street (ITV, Mon)	8.63m
7	Coronation Street (ITV, Mon)	8.61m
8	The X Factor (ITV, Sat)	8.39m
9	The Apprentice (BBC One, Tue)	8.22m
10	Coronation Street (ITV, Fri)	8.14m
11	Coronation Street (ITV, Fri)	7.95m
12	EastEnders (BBC One, Mon)	7.81m
13	EastEnders (BBC One, Tue)	7.74m
14	The Apprentice (BBC One, Wed)	7.50m
15	EastEnders (BBC One, Thu)	7.21m
16	Emmerdale (ITV, Wed)	7.17m
17	Emmerdale (ITV, Thu)	7.08m
18	Emmerdale (ITV, Thu)	7.04m
19	Emmerdale (ITV, Mon)	7.00m
20	Emmerdale (ITV, Tue)	6.95m
21	EastEnders (BBC One, Fri)	6.74m
22	Doctor Who: Flatline (BBC One, Sat)	6.71m
23	Emmerdale (ITV, Fri)	6.70m
24	Countryfile (BBC One, Sun)	6.15m
25	Lewis (ITV, Fri)	6.11m
26	New Tricks (BBC One, Mon)	5.84m
27	Grantchester (ITV, Mon)	5.82m
28	The Great Fire (ITV, Thu)	5.63m
29	Antiques Roadshow (BBC One, Sun)	5.50m
30	Scott & Bailey (ITV, Wed)	5.31m

TOP 30 TV PROGRAMMES 20-26 October 2014

Pos	TV Series (Day)	Consolidated rating (millions)
1	Strictly Come Dancing (BBC One, Sat)	10.65m
2	Strictly Come Dancing (BBC One, Sun)	10.09m
3	Downton Abbey (ITV, Sun)	9.83m
4	Coronation Street (ITV, Mon)	9.19m
5	Coronation Street (ITV, Mon)	9.10m
6	Coronation Street (ITV, Fri)	8.26m
7	Coronation Street (ITV, Wed)	8.24m
8	The X Factor (ITV, Sun)	8.21m
9	The X Factor (ITV, Sat)	8.02m
10	EastEnders (BBC One, Mon)	7.98m
11	Coronation Street (ITV, Fri)	7.88m
12	EastEnders (BBC One, Tue)	7.83m
13	The Apprentice (BBC One, Wed)	7.79m
14	Emmerdale (ITV, Mon)	7.40m
15	EastEnders (BBC One, Thu)	7.33m
16	Emmerdale (ITV, Tue)	7.05m
17	Doctor Who: In the Forest of the Night (BBC One, Sat)	6.92m
18	Emmerdale (ITV, Thu)	6.88m
19	Emmerdale (ITV, Thu)	6.83m
20	Emmerdale (ITV, Wed)	6.82m
21	EastEnders (BBC One, Fri)	6.82m
22	Countryfile (BBC One, Sun)	6.78m
23	Emmerdale (ITV, Fri)	6.76m
24	New Tricks (BBC One, Mon)	5.75m
25	Grantchester (ITV, Mon)	5.64m
26	Lewis (ITV, Fri)	5.58m
27	Antiques Roadshow (BBC One, Sun)	5.54m
28	Scott & Bailey (ITV, Wed)	5.33m
29	Have I Got News For You (BBC One, Fri)	5.20m
30	The Human Body (BBC One, Thu)	5.12m

All ratings in these charts are consolidated figures, including 'live' viewers and those who watched a recording within one week of transmission (including HD). However, the figures do not include online catch-up views (eg iPlayer watched on a PC or mobile), or repeats (eg those shown on BBC Three, ITV2 or +1 channels). All figures: BARB www.barb.co.uk

TOP 30 TV PROGRAMMES 27 Oct – 2 Nov 2014

Pos	TV Series (Day)	Consolidated rating (millions)
1	Strictly Come Dancing (BBC One, Sat)	10.93m
2	Downton Abbey (ITV, Sun)	10.31m
3	Strictly Come Dancing (BBC One, Sun)	10.06m
4	Coronation Street (ITV, Mon)	9.25m
5	Coronation Street (ITV, Mon)	9.15m
6	Countryfile (BBC One, Sun)	8.66m
7	Coronation Street (ITV, Wed)	8.64m
8	Coronation Street (ITV, Fri)	8.43m
9	The X Factor (ITV, Sat)	8.17m
10	The X Factor (ITV, Sun)	8.11m
11	Coronation Street (ITV, Fri)	7.82m
12	EastEnders (BBC One, Mon)	7.66m
13	The Apprentice (BBC One, Wed)	7.62m
14	EastEnders (BBC One, Thu)	7.35m
15	Emmerdale (ITV, Mon)	7.35m
16	Doctor Who: Dark Water (BBC One, Sat)	7.34m
17	Countryfile (BBC One, Sun)	6.87m
18	Emmerdale (ITV, Wed)	6.85m
19	EastEnders (BBC One, Tue)	6.72m
20	Emmerdale (ITV, Thu)	6.64m
21	Emmerdale (ITV, Tue)	6.63m
22	Emmerdale (ITV, Thu)	6.62m
23	Emmerdale (ITV, Fri)	6.43m
24	The Missing (BBC One, Tue)	6.28m
25	EastEnders (BBC One, Fri)	6.27m
26	Grantchester (ITV, Mon)	6.07m
27	Lewis (ITV, Fri)	5.99m
28	Scott & Bailey (ITV, Wed)	5.87m
29	Pointless Celebrities (BBC One, Sat)	5.73m
30	Six O'Clock News (BBC One, Mon)	5.48m

TOP 30 TV PROGRAMMES 3-9 November 2014

Pos	TV Series (Day)	Consolidated rating (millions)
1	Strictly Come Dancing (BBC One, Sat)	10.52m
2	Downton Abbey (ITV, Sun)	9.95m
3	Strictly Come Dancing (BBC One, Sun)	9.69m
4	Coronation Street (ITV, Mon)	9.10m
5	Coronation Street (ITV, Mon)	9.08m
6	Coronation Street (ITV, Fri)	8.62m
7	The X Factor (ITV, Sat)	8.58m
8	Coronation Street (ITV, Wed)	8.46m
9	Coronation Street (ITV, Fri)	8.14m
10	The X Factor (ITV, Sun)	7.85m
11	EastEnders (BBC One, Mon)	7.84m
12	The Apprentice (BBC One, Wed)	7.72m
13	The Missing (BBC One, Tue)	7.66m
14	Doctor Who: Death in Heaven (BBC One, Sat)	7.60m
15	EastEnders (BBC One, Tue)	7.50m
16	Countryfile (BBC One, Sun)	7.14m
17	Emmerdale (ITV, Mon)	7.08m
18	EastEnders (BBC One, Thu)	6.95m
19	Emmerdale (ITV, Tue)	6.94m
20	EastEnders (BBC One, Fri)	6.86m
21	Emmerdale (ITV, Thu)	6.79m
22	Emmerdale (ITV, Fri)	6.63m
23	Emmerdale (ITV, Wed)	6.54m
24	Emmerdale (ITV, Thu)	6.44m
25	Grantchester (ITV, Mon)	5.93m
26	Lewis (ITV, Fri)	5.48m
27	Six O'Clock News (BBC One, Mon)	5.33m
28	The Royal British Legion Festival of Remembrance (BBC One, Sat)	5.22m
29	Six O'Clock News (BBC One, Fri)	5.03m
30	Pointless Celebrities (BBC One, Sat)	4.98m

All ratings in these charts are consolidated figures, including 'live' viewers and those who watched a recording within one week of transmission (including HD). However, the figures do not include online catch-up views (eg iPlayer watched on a PC or mobile), or repeats (eg those shown on BBC Three, ITV2 or +1 channels).

All figures: BARB www.barb.co.uk

fantasy drama *Atlantis*, returning for its second series. The show's initial run had averaged 5.82 million viewers in the autumn of 2013, but the new season got off to a less impressive start with 5.32 million – significantly lower than any *Doctor Who* episode this year. The second *Atlantis* instalment dropped to under the five million mark on Saturday 22 November, and while the show is still a moderate success, it does demonstrate just how much better *Doctor Who* has been performing in the same timeslot.

Overall, Capaldi's first series has averaged 7.26 million viewers in terms of consolidated BARB ratings. This is, by a small margin, the lowest series average for *Doctor Who* since it returned – however, when you look at the overall picture, there has been barely a flicker, with the 2005 run averaging 7.95 million; 2006's series averaging 7.71 million; 2007's series averaging 7.55 million; 2008's run averaging 8.05 million; 2010's run averaging 7.70 million; 2011's episodes averaging 7.52 million; and the 2012/13 series averaging 7.44 million. Again, for all eight series to average a figure with a range of less than a million between largest and smallest, demonstrates a remarkable consistency, unmatched by any other show on British television over the same period. (You can see this demonstrated in the graph below, which illustrates each episode's rating, excluding the Specials.)

It's also worth pointing out that the apparent gentle slide in *Doctor Who*'s figures over the past decade is, in itself, a little misleading. In 2005, there was no iPlayer (the service was launched for Christmas 2007), and although in 2014 iPlayer views watched on a television set are incorporated into BARB's headline figures, episodes watched on a computer, tablet or smart phone are still excluded. Thus there are still many viewers (for all shows, not just for *Doctor Who* – although *Doctor Who* is one of the prime examples), who are not counted in the ratings you see on these pages. The average number of iPlayer requests for *Doctor Who* in 2014 has been 1.6 million per episode – but it is difficult to know precisely how many of these are extra viewers, given that some of these are already incorporated into BARB's number. Inevitably, however, a significant proportion of that 1.6 million will be watching on computers and mobile devices, and therefore not accounted for in BARB's averages. This suggests that *Doctor Who*'s total UK viewership is actually in the eight-to-nine million range, just as it has been for every series since 2005.

We've previously noted on these pages how more viewers than ever before are watching *Doctor Who* (and many other shows) at a time of their own

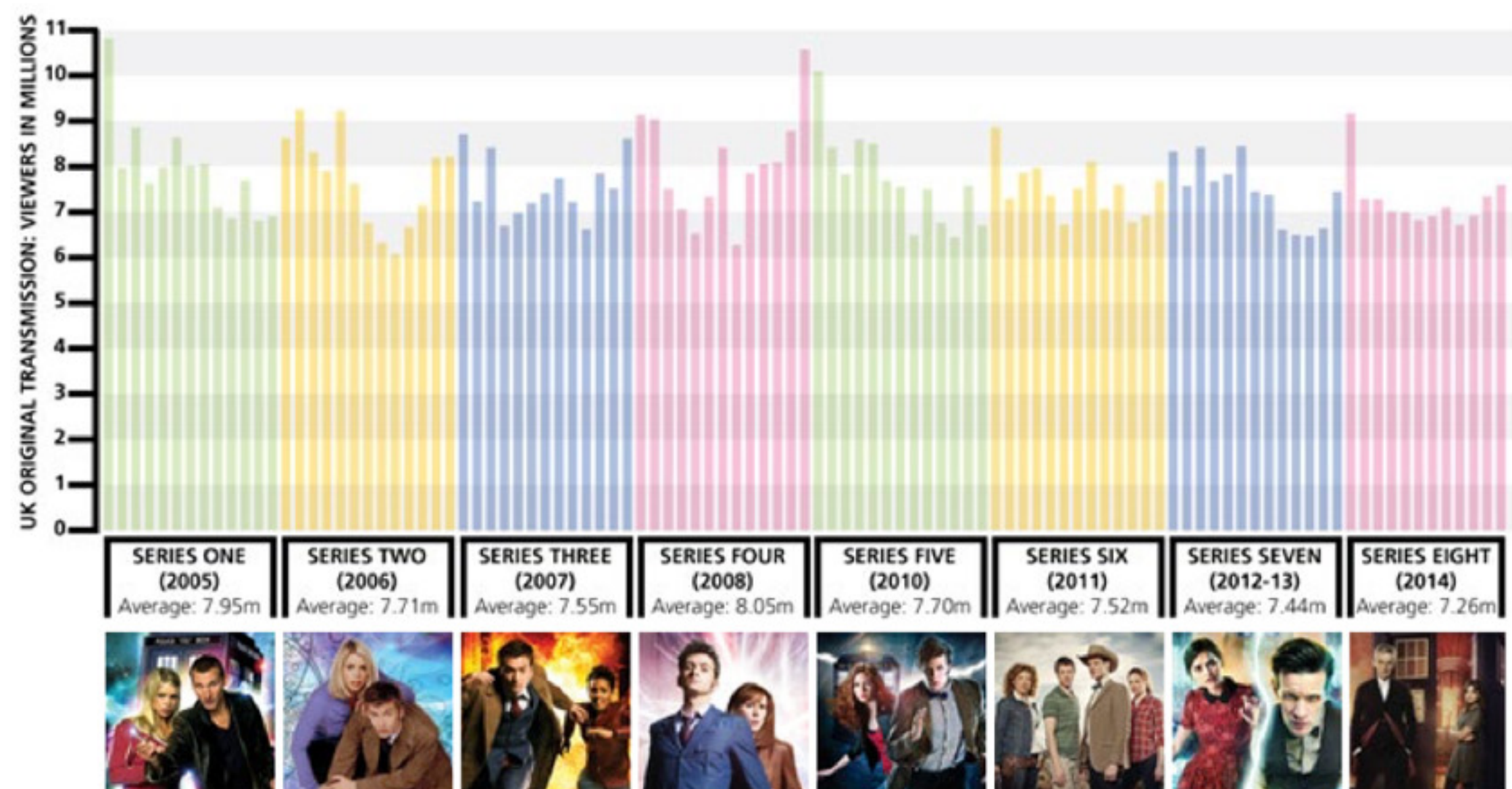


Ten years on from the relaunch, *Doctor Who* is still doing the business.

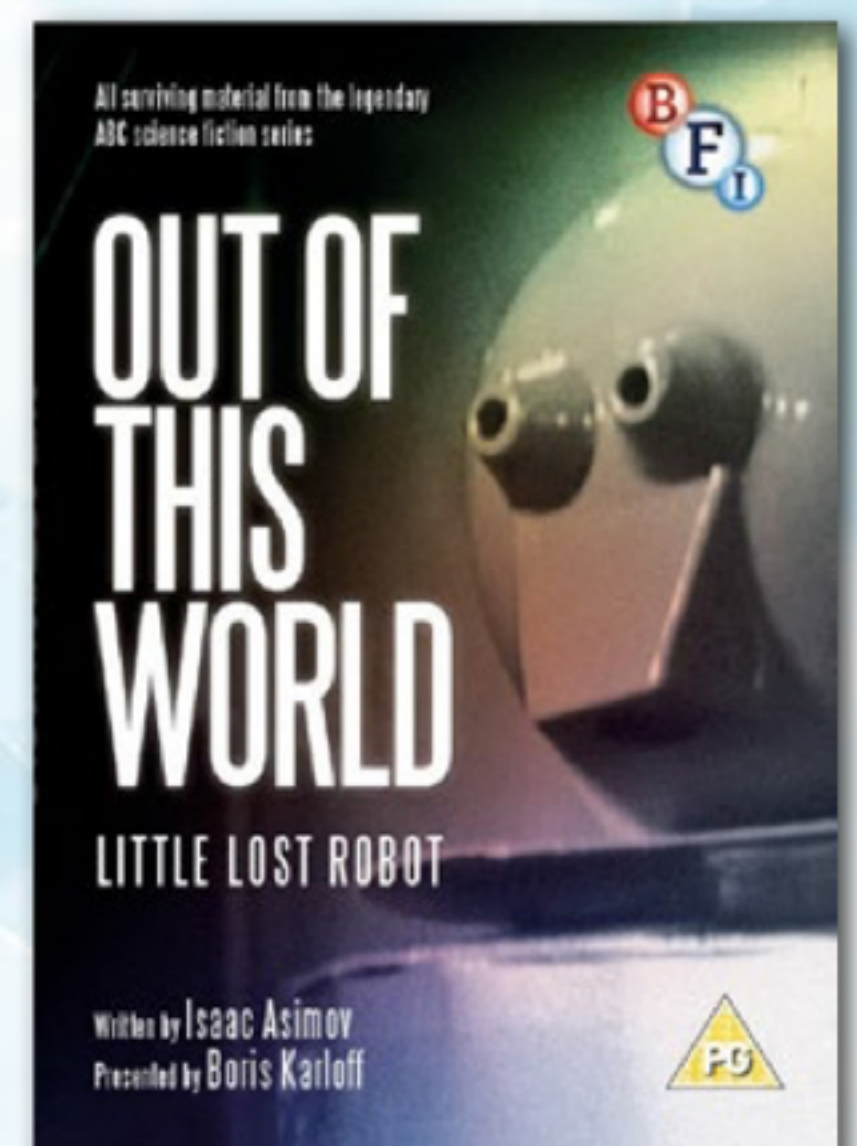
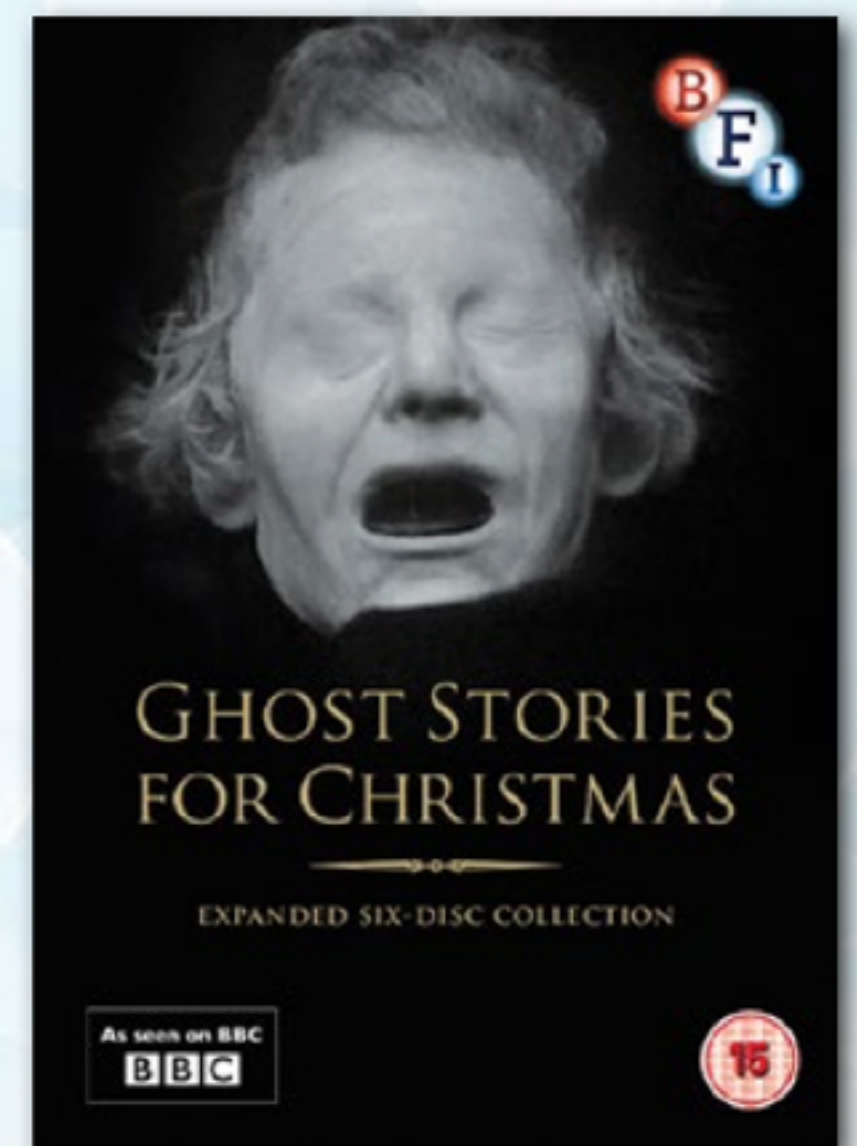
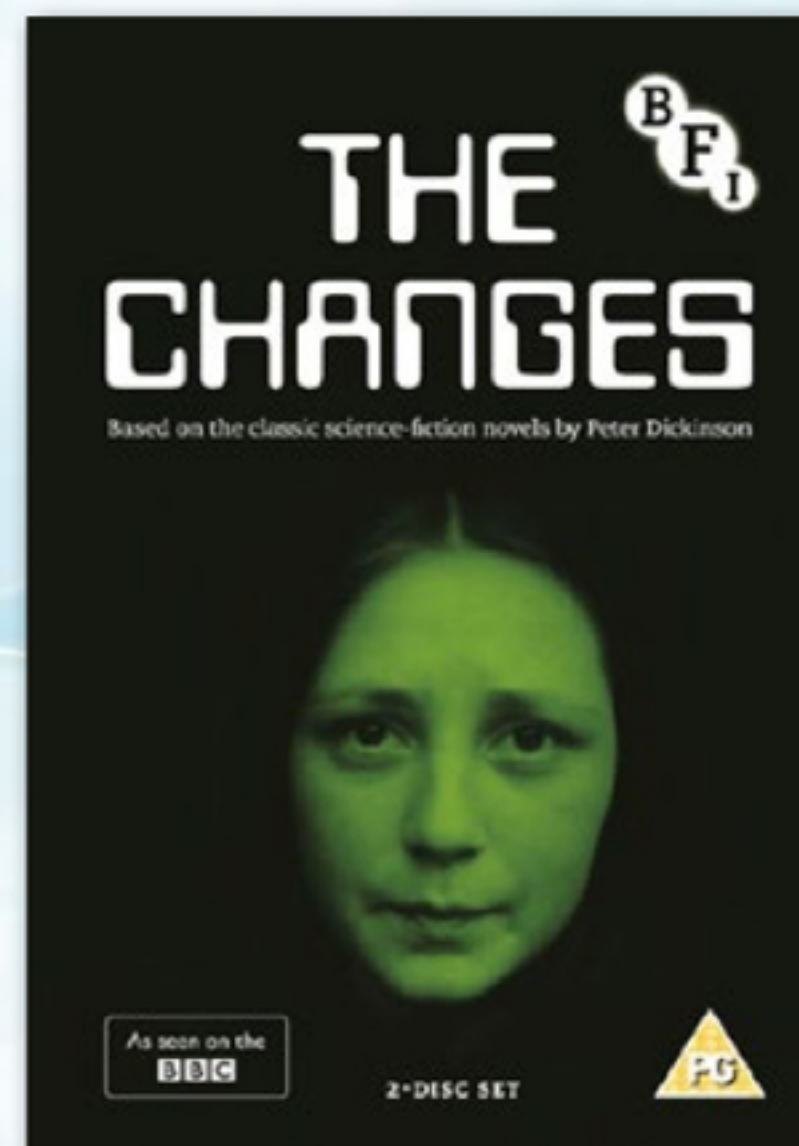
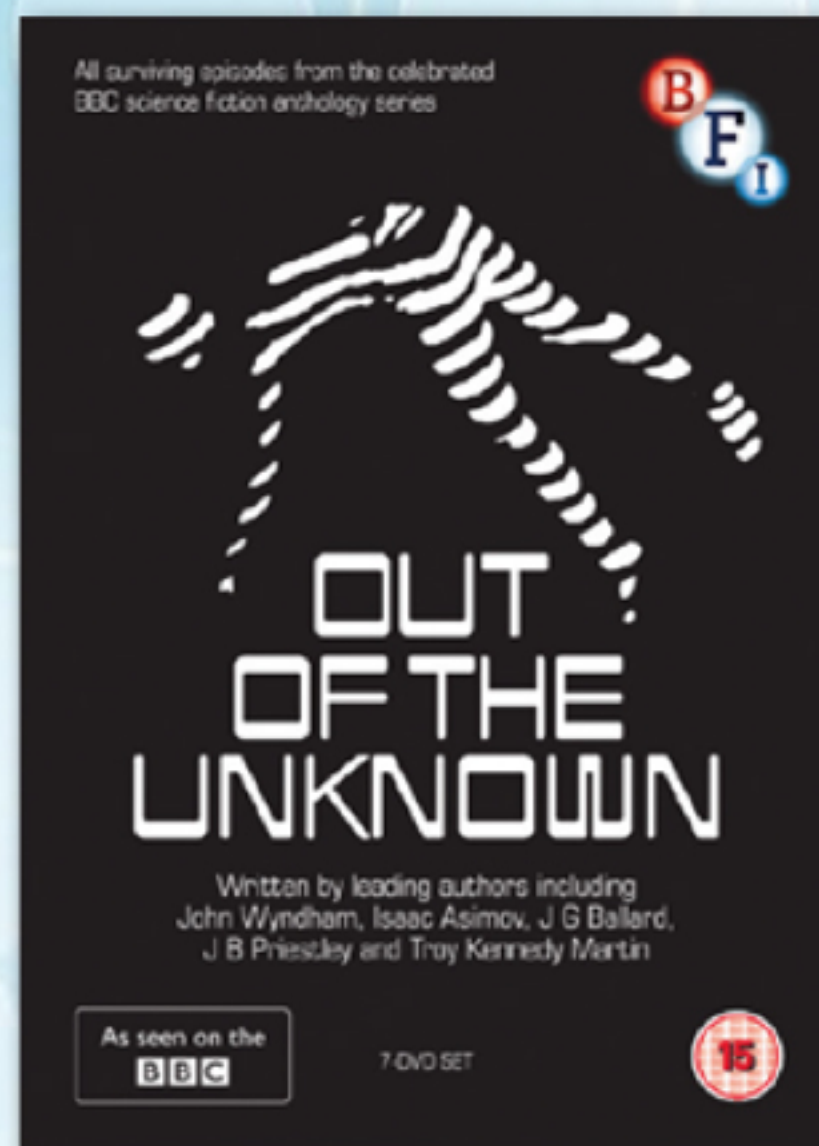
'The consistency in *Doctor Who*'s average ratings since 2005 is unmatched by any other show over the same period.'

choosing. As well as the figures mentioned in the charts you can see to the left, BARB also compiles figures for TV shows which go beyond the initial seven-day cycle, extending the catch-up period to 28 days. In *Doctor Who*'s case this saw every episode increase by another 0.4 million viewers or so – showing that there are a not-insignificant number of people watching the episodes for the first time between Day Eight and Day 28.

Indeed, given that new viewers are coming to old episodes all the time (how many people watched *An Unearthly Child* for the first time over the 50th anniversary period, for example?), it's heartening to think that these episodes – and all of *Doctor Who*'s history – will be enjoyed by new viewers for decades to come... more so than any episode of *The X Factor* and *Strictly Come Dancing*, or *Coronation Street* and *EastEnders*. That, in itself, is a remarkable legacy, and ensures a future for *Doctor Who* – forever. **DWM**



GIFTS FOR TV LOVERS



See the full range of our classic British
science fiction and horror.

In the Forest of the Night, Missy's secret finally revealed, and a surprise appearance by the Brigadier... it's your letters!



Welcome back! First off this issue, your comments on *In the Forest of the Night*...

OH, WHAT A NIGHT!

What a lovely, imaginative fantasy concept *In the Forest of the Night* had! No doubt some sciencey type will leap forward to explain how it could never possibly work like that, just like someone must have said the moon can't possibly be an egg. That's not the point! Frank Cottrell-Boyce leaps from nowhere to join Jamie Mathieson as having created possibly the best début in recent *Doctor Who* history. I even thought the soppy squaddie was okay – although Clara's reactions to him remained disconcertingly off-key. Maybe she's just weird that way.

MIKE SIVIER EMAIL

Beautiful, hauntingly beautiful! *In the Forest of the Night* was such a gorgeous episode! I loved Cottrell-Boyce's magical, fairytale-themed story,

TEXT IN!
Message us from your mobile!

- **SIMON USKURI** Steven Moffat, you clever man, seeding the fact that Danny was destined to be a Cyberman. Showing us a tear drop from his eye within minutes of first meeting him!
- **SISTERMAN PAUL** Missy is fabulous! And certainly the most attractive Master the show has ever seen.
- **NIC JONES** I do worry about Clara's judgement. She ignores humanity's wishes in *Kill the Moon*, and would rather the kids die than be orphans in *In the Forest of the Night*!
- **IAN** Great Derrick Sherwin interview, but has the man nothing positive to say about anyone? Maybe the fact that he thought John Le Mesurier was 'nearly dead' 14 years early says something about his reliability.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

combined with wonderful and original directing, amazing music (Murray Gold has been spoiling us this year), and top-notch acting. To me, the 2014 series probably comes as close to perfection as possible, I just adore the show's new direction.

PABLO CLAUS EMAIL

In the Forest of the Night was basically science fantasy and lots of the elements were a bit whimsical – kind of twee, and a little moralising, but I enjoyed it.

JAMES ADAMSON EMAIL

The experimental string of stories up until now have all worked, yet the distinct lack of pace and over-reliance on eco-warrior propaganda in *In the Forest of the Night* resulted in a lacklustre episode overall. The fairy dust was particularly uncalled for, culminating in a predictable ending coupled with a conveniently rapid goodbye to the CGI greenery. Some footage of a tiger and three wolves sauntering about didn't make up for the lack of any real threat – we want saving the planet the proper way next week, no twee moral messages about deforestation, please!

MICHAEL MORRISON EMAIL

I didn't think it was possible to have an episode with worse science than *Kill the Moon*. Tonight showed how mistaken I



Michelle Gomez – she is the Master!

Dark Water had me hooked right from its completely unexpected opening scene onwards. It had the perfect combination of darkness, cleverness, set pieces, wit and laugh-out-loud humour that we've all started to take a bit too much for granted from Steven Moffat – and fantastic performances from everyone involved.

The cliffhanger was the most exciting since the series returned. Like all the best twists, this one felt completely right the moment it was revealed, yet at no point did I see it coming. And it's left me looking forward to seeing more of a character whose return I hadn't exactly been craving up to this point. There's a relish and straightforward watchability to Michelle Gomez's seizing of the

role of the Master that hasn't been seen since Roger Delgado. A malignant alien who once disguised himself as a parody of a suave gentleman now chooses to outfit himself as Mary Poppins. It works. A strong, charismatic villain – brought to life by a performer who can equal the energy and inventiveness of the Doctor – is what Peter Capaldi has been waiting for in this role.

GRAHAM MURRAY SUNDERLAND

Graham's letter wins him a copy of *The Rani Elite*, a new full-cast audio drama from www.bigfinish.com starring Colin Baker as the Sixth Doctor. It's out now on CD, priced £14.99.



was with *In the Forest of the Night*. The most ludicrously insulting plot the series has ever presented – even the 1960s comic strips from *TV Comic* were more realistic than that mess.

JAMES HAWDEN EMAIL

I have to say I was disappointed in *In the Forest of the Night*. After the bar had been set so high by *Flatline*, which was amazing, the standard seemed to crumble like a tower block being

demolished. There were no monsters, which in itself is not always an issue, but this episode was a pathetic attempt at giving a non-human life to fight. The wolves and tiger were dealt with in a laughable way – it looked like the Doctor and Clara were about to hug the wolves! There was no action, no climax, no life or death. You got to the point where you wanted triffids to appear and kill everyone just to let the episode end. Finally, the children irritated me.

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

This was in no way the actors' fault, it is down to the scriptwriter, who made them patronising, infuriating and really, really annoying. I won't even start on the ending. I don't think even the forest of the night could provide enough paper to list all my dislikes of this episode!

DANIEL BELLAMY (12) BURY ST EDMUNDS

Please could I recommend that the BBC hires someone like Kit Pedler to help the *Doctor Who* production team? Recent episodes, particularly *Kill the Moon* and *In the Forest of the Night*, have included some appalling science. For a show which began with an educational brief, including a science teacher as a companion, I think the scripts might benefit from some scientific oversight.

STEVE BIGGS EMAIL

So the creatures in *In the Forest of the Night* protect Earth from extinction-level events? Well, they didn't do a very good job when that exploding freighter crashed 65 million years ago, did they?

PAUL TAPNER POOLE



Since *Doctor Who* returned to television in 2005, we've seen stories based on novels, short stories, audios and comic strips. But is Frank Cottrell-Boyce's charming *In the Forest of the Night* the first story to be based on a 1970s greetings card (above)? Talk about pushing the envelope!

CHRIS WILLIAMS EMAIL

From the forest to the finale: Steven Moffat's two-parter, *Dark Water/Death in Heaven*...



In the Forest of the Night – in need of a scientific advisor?

LIFE AFTER DEATH

Well, Steven Moffat said we would be going dark this season, and goodness me, he was right! To kill Danny Pink five minutes into *Dark Water*, and in such a 'mundane' way was jarring. Mind you, still more jarring was Clara's reaction. Her seeming casualness, and her attempted betrayal of the Doctor, was all very intense. Both leads clearly enjoyed being given some meaty material to deal with, and Rachel Talalay's direction was very impressive. I'm sure I have missed something... oh yes, Missy! Purring, yet malevolent. In hindsight, she really couldn't have turned out to be anyone else really, could she?

JAMES SLOAN EMAIL

Dark Water was a great episode, but not for Danny Pink. Boy, he went through quite a bit in this story, didn't he? Besides being killed in the episode's opening scenes, he also had to come to terms with his death, make peace with a boy he killed during his time as a soldier – and, to top it all off,

contemplate whether or not to erase all of his emotions! All this meant that the audience turned on the waterworks – and by the story's end, I found myself in a soggy puddle of dark water as well!

JACOB LOCKETT PENNSYLVANIA

After watching *Dark Water* I'm shocked by just how dark it turned out to be. I mean, the dead still being connected to their bodies? That is sinister. What is even more shocking – and I am still reeling from it – is the revelation that Missy is the Master! How did he return from Gallifrey?! How could he regenerate in the condition he was in last time we saw him in *The End of Time*? Michelle Gomez is brilliant, and maybe even a bit sexy as a female Master. I hope we see her again in future episodes.

ANDREW QUINTON EMAIL

When it comes to spoilers, I usually skip the 'Next Time' part of the episode, but given how much more I have enjoyed this series compared to the last, I can't seem to stop myself this year! Most of what was teased was perfectly fine – vague stuff that you can't necessarily use to work out the plot.

However, the reveal of the 'enemy army' that was going to appear in *Dark Water* ruined the obvious intention to build them up by leaving clues throughout the episode. It would have been even more chilling to see the reveal of the Cybermen without this foreknowledge. Please, if an episode is written to build up to a reveal, don't reveal it a week earlier!

IAIN BEKRET PARKSTONE

Death in Heaven was possibly one of the bleakest, darkest finales in *Doctor Who* history... and I loved it! What an end to Peter Capaldi's first series. I spent most of the episode with my mouth open in shock! Michelle Gomez was incredible as the Master, and I hope it isn't the last we see of her. Kate being

@DWMtweets

Join other DWM readers on Twitter!

- @BlaineCoughlan I love that when the Doctor is tranquillised in *Death in Heaven*, he collapses with his leg cocked like Jon Pertwee.
- @davismf5150 So why did the Doctor choose his current form? To remember what? It's killing me!
- @fraserwelsh86 For all we know the Master might have spent much longer as a woman than as a man in his various pre-Delgado incarnations.
- @Mike_J_Lord I was hoping that the title of the Christmas Special would be *Santa Claus Conquers the Martians*.

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

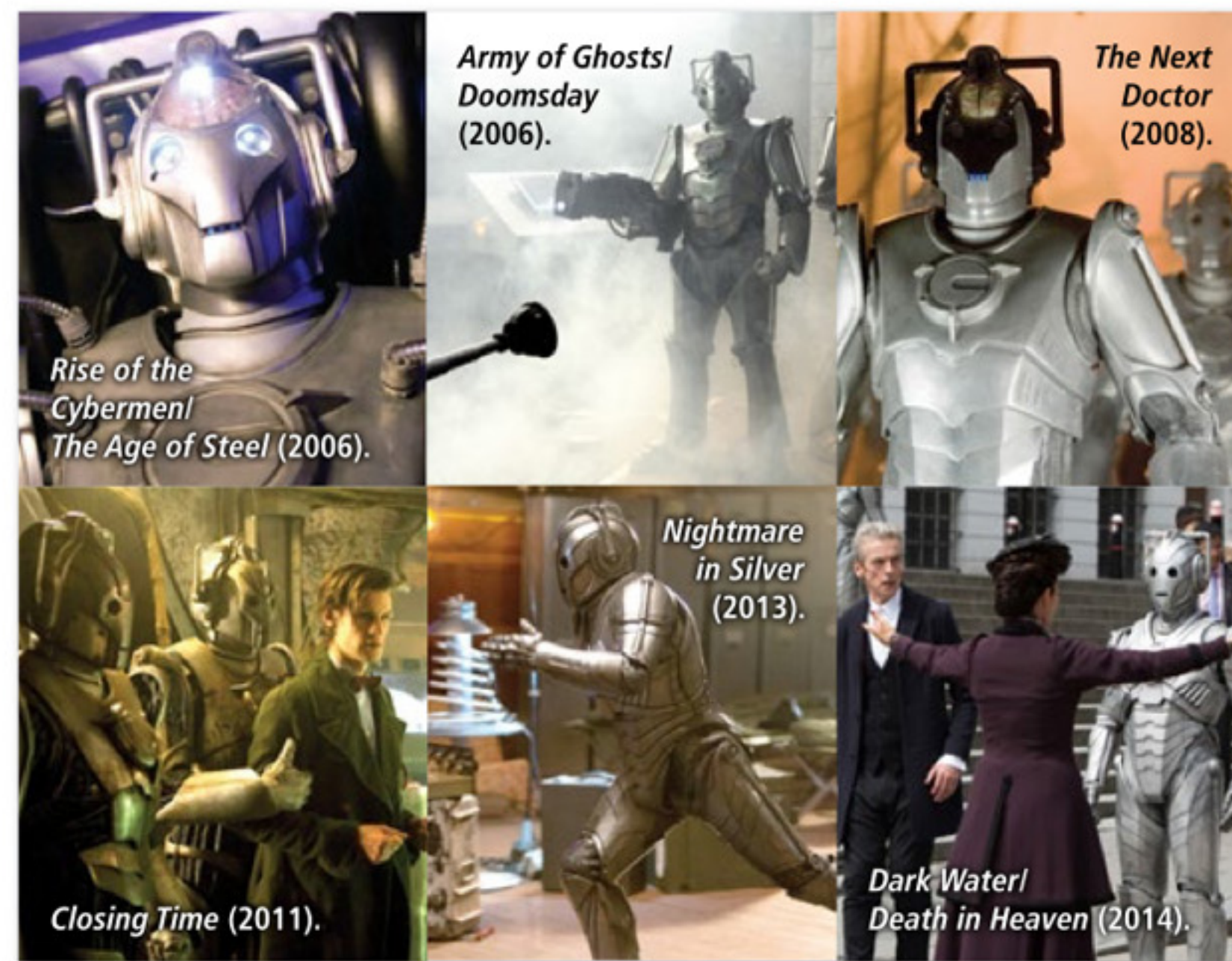
rescued by her father in Cyberform made me rather emotional – or was that dust in my eye? The unveiling of Danny's Cyberman was utterly gut-churning, but the saddest moment by far was Clara and the Doctor's goodbye. Their obvious sadness – masked by their false smiles and lies to each other – was utterly devastating.

RICHARD ORR EMAIL

What an amazing – and amazingly realised – idea to have the Brigadier save the day. It was entirely in character for him to be able to fight the Cyber-conditioning and save his daughter, the world, and the Doctor's soul. Of course he'd do that. The Brigadier's presence was felt throughout that last episode through deft writing and direction, and it was all done with the utmost respect and deference for the character and the actor. The Doctor's salute and the Brig's final nod of the head summed up this 45-year-old relationship perfectly.

LEIGH WOOD EMAIL ►

THE DAFT DIMENSION by Lew Stringer



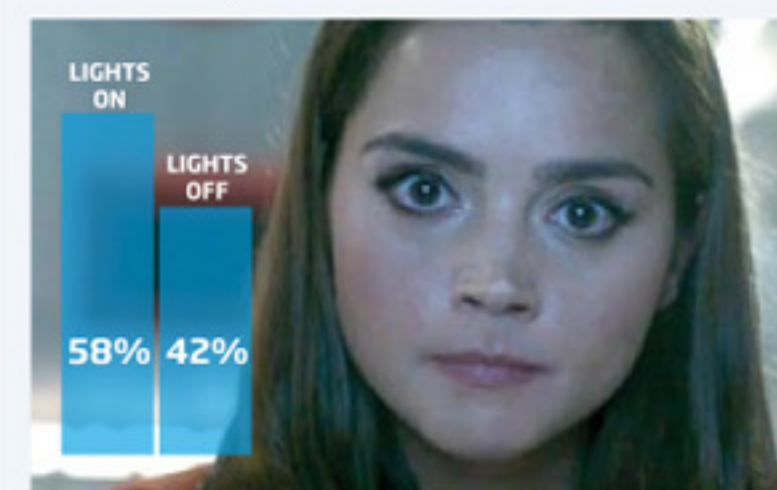
THE PLANET OF DECISION!

Ever since their début in 1966, the Cybermen have been constantly upgrading themselves, but what do you make of the most recent models? Since their return in 2006 there have been six Cyberman stories (ignoring the odd brief cameo), but which one has portrayed the steel giants best? Perhaps it was their parallel universe origins in *Rise of the Cybermen*? Or their Victorian villainy in *The Next Doctor*? Or perhaps it was this year's finale that showed them at their mightiest? Visit the link below and cast your vote!

tinyurl.com/dwm481pod

The poll closes on 16 January, and we'll reveal the results in issue 483. There are no prizes, though – it's just for fun.

In DWM 479, we asked you whether you'd opt to kill the infant moon creature, or let it live and risk the Earth's population. 42% percent of you decided to play it safe, turn off your lights and destroy the alien, while 58% agreed with Clara and left your lights on. To be completely honest, we're not quite sure we believe you.

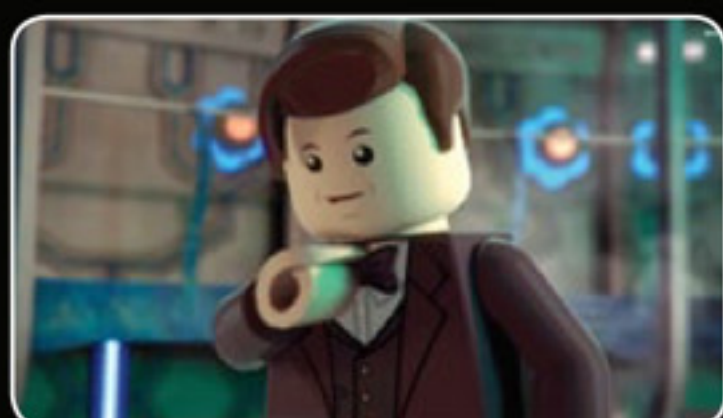


WHO TUBE

YouTube This month's pick of *Who*-related videos on YouTube.com



A treat from Big Finish's YouTube channel, as looked after by Tom Saunders – Sylvester McCoy talks about the new audio adaptation of *Damaged Goods*. Go to: tinyurl.com/DamagedMcCoy



The Time of the Doctor as you've never seen it before! This superbly realised fan-made animation recreates the Eleventh Doctor's regeneration... with Lego! Go to: tinyurl.com/LegoRegeneration



John Callaghan, wearing a very fetching colander, raps his way through every single story from *100,000 BC* through to the 1996 TV Movie in just three minutes. Go to: tinyurl.com/Doneln3



A seasonal fan-made video in which Billie Piper's cover version of Wham!'s *Last Christmas* is accompanied by festive clips from *Doctor Who*. A real yuletide treat! Go to: tinyurl.com/BillieLast



Let Luke Spillane be your guide as he takes a trip through the brand new *Doctor Who* Experience in Cardiff and meets some of the excited visitors. Go to: tinyurl.com/LukeExperience

What a brilliant finale and what an amazing season. Peter Capaldi is the Doctor, why have we waited so long for it to happen? And what of poor Osgood? Thankfully, I seem to remember there were two of her last time we saw her in *The Day of the Doctor*, so I'm seriously hoping she'll return, complete with a cool bow tie. Bring on Christmas!

SEAN DUNDERDALE LINCOLN

Dammit, Steven Moffat! You've had Rory dead for about two years now, and you just brought him back to life – and then killed him off again! Well, actually you did it twice, if Rory had a stay in Nethersphere Inn. Leave the poor guy alone! What did he ever do to you?!

RICHARD ELLIOT EMAIL

Now that the Master has become a woman, does this mean the BBC is preparing the viewing TV public for the Doctor to be played by a woman? And is the Mistress a true biological gender change? Has the Master lost some bits, and gained others? And can he/she now have the Doctor's baby? And if so, can Sil be their baby's Godfather? Yours gurglingly.

NABIL SHABAN EMAIL

Wow! The last series was amazing! *Death in Heaven* has to be the best finale since the series returned. I love how the Master reminded us how evil she is, whilst also showing us her funny side. There needs to be more two-part stories as this adventure reminded us how good they are.

GEORGE NYE (13) BRISTOL

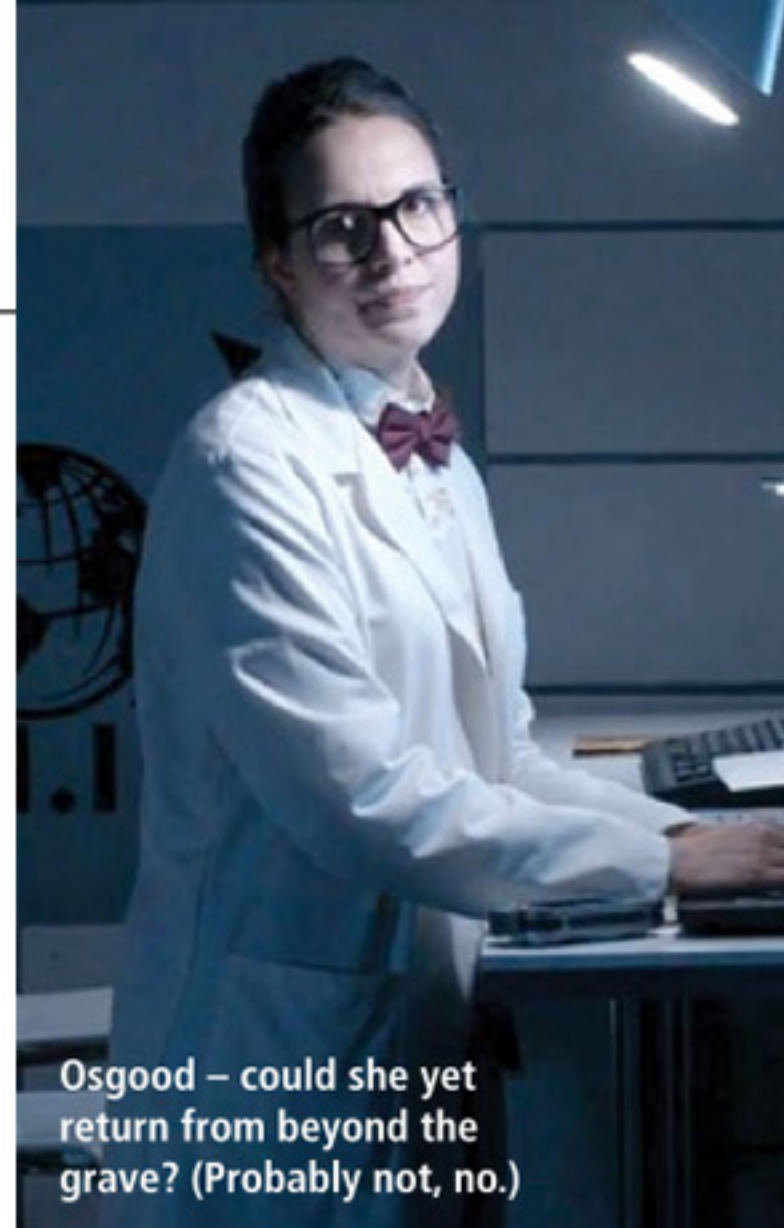
Not everyone was happy with the finale, or the direction of the series as a whole...

THE DEATH OF HOPE

Having tuned in with a hopeless optimism each week that my faith in the show would be restored, I'm left to conclude that it needs either a rest or a new showrunner – and as one of the many fans who kept the spirit of the show alive during its wilderness years, it pains me to say that.

Death in Heaven was a dreadful conclusion to the previous week's excellent episode. Yet another convoluted and overblown finale, at the expense of a good story. The flying Cybermen might take the biscuit for the silliest thing the show has ever seen, but the icing on the cake was the saluting Cyber-Brigadier. I almost threw up in horror! If this was the only way to pay tribute to one of the show's most iconic characters and the late, great Nicholas Courtney, then Steven Moffat should be ashamed of himself.

The saving grace is Peter Capaldi. Arguably the best Doctor since the show's 2005 revival, you have to give him credit for performing so consistently brilliantly, despite the tripe



Osgood – could she yet return from beyond the grave? (Probably not, no.)

he's been given to work with. Overall it's been a very disappointing season; great production and a brilliant Doctor let down by awful writing.

ALEX STORER EMAIL

Steven Moffat recently spoke at a Royal Television Society event, commenting that the Twelfth Doctor "has been designed to make you go: 'I don't trust him yet, I don't know what he's like – what's he going to do next?'" Steven's comments seem similar to those made by Colin Baker when he took over the lead role in 1984. Why would anyone think that making the Doctor so unpleasant is a good idea?

As with Colin's first season, we've seen a moody, arrogant and obnoxious Doctor argue with his companion, who seems to be going on adventures in

spite of him. He's unforgivably rude to characters he's only just met, unmoved by the rising bodycount around him. In fact, this whole season has had a distasteful tone to it, not dissimilar to the *Doctor Who* of 1985. We even end with a story where we visit a (kind of) funeral parlour, where the rich have left their bodies to be preserved, unsuspecting that their remains are being used to repopulate a race of partly organic machine creatures.

The *Doctor Who* of 2014 is dark, cynical and unpleasant. I preferred it when it was all a bit more fun.

RICHARD MOORE EMAIL

And finally – a possible answer to the problem of the new moon...

MOON ANSWER

Am I really the only person who knows how the newly hatched 'moon creature' from *Kill the Moon* was able to lay an egg that was far too big for it to have squeezed out in the conventional manner? Obviously, it wove the outer shell of the egg like the silk of a spider's web, which hardened immediately on contact with the vacuum of space, into a perfect sphere. That explains why its bacteria are arachnid in nature too!

MARK LENEY EMAIL

Interesting theory, Mark! That's all for now – see you in the New Year! **DWM**

ON THIS MONTH... 35 YEARS AGO

It's 1979, and in *Doctor Who Weekly* issue 10, the letters page is buzzing...



MAIL FROM MATTHEW



'The first letter this week is a rather unusual one as it was received BEFORE the first issue of *Doctor Who Weekly* was even published,' read the introduction to Issue 10's letters page, *Who Cares*. The letter was addressed to Dez Skinn, the mag's founding editor, and began: 'Dear Dez, You've taken a huge weight on your shoulders by announcing that Marvel will be producing a weekly around *Doctor Who*. I think you will come across problems you don't expect...' The correspondent, M Waterhouse of Haywards Heath, would go on to star in *Doctor Who* as Adric the following year. And he was absolutely right, – the current **DWM** team comes across unexpected problems all the time...

LONG-TERM READER?

Meanwhile, reader Kenneth McHugh of Glasgow wrote, 'In many ways I enjoy the comic more than the TV series, and I hope to collect every issue so please do not join up with any other comic in the future and spoil it all.' We hope you're still collecting every issue, Kenneth, and we promise not to join with any other comics.

MARTIAN LOVE

Doctor Who was riding high in the ratings in 1979, but none of the correspondents to *Who Cares* were writing about the TV series itself. There was, however, much praise for *Doctor Who Weekly*'s comic strips, of which there were three every issue. Michael Steadman of Sidcup wrote in to say, 'The story I like best of all is *War of the Worlds*.' This was, in fact, a reprint of Marvel's adaptation of HG Wells' classic novel, and despite the *Tales from the TARDIS* branding, was nothing to do with *Doctor Who* at all. Hey ho.



No-ho-ho! Special Christmas offer!

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Last Christmas

Ho ho ho! What do you want for Christmas? A brand new *Doctor Who* Christmas Special, you say? Let's see what Santa has in his sack...

PREVIEW BY TOM SPILSBURY

This year, incredibly, *Doctor Who* celebrates its tenth consecutive Christmas Day episode. "Amazing, isn't it?" smiles the series' showrunner, Steven Moffat. This year's Special, *Last Christmas*, is the fifth to be written by Steven. The first five were written by his predecessor, Russell T Davies. With this episode, *Doctor Who* will beat the run of nine consecutive Christmas Day *Only Fools and Horses* episodes which aired between 1985 and 1993.

"Seriously?!"

Oh yes. DWM has done its fact-checking. Of course, Del Boy and Rodney also had a further five non-consecutive Christmas Day editions in 1983, 1996, 2001, 2002 and 2003. So the Trotters' overall total of 14 is firmly in the Doctor's sights, especially since *Doctor Who* can add its 1965 Christmas Day outing – *The Feast of Steven*, starring William Hartnell – to its own cumulative total. Furthermore, the late, great Morecambe and Wise enjoyed 11 Christmas Day shows, between 1969-73 and 1975-80. So by adding *The Feast of Steven*, *Doctor Who* can also now lay claim to drawing level with Eric and Ernie!

Steven Moffat laughs heartily. "Surely Morecambe and Wise did more Specials than that? Good grief!"

Doctor Who is now only behind a few perennial favourites – such as *EastEnders*, *Top of the Pops* and *The Queen* – in terms of making (new) consecutive Christmas Day appearances on BBC One. After a decade, it really is a deep-rooted tradition to have a *Doctor Who* Christmas episode, isn't it?

"It's extraordinary the speed that happened at," Steven agrees. "Because that was Russell, wasn't it, referring to *The Runaway Bride* (2006) as 'the traditional *Doctor Who* Christmas Special', when it was only the second one! It's strange... I think that maybe there's something very appropriate about *Doctor Who* on Christmas Day. And maybe that's why it became an instant tradition, in a way that other equally popular shows don't. They have no Christmas association. There's something 'Santa' about the Doctor. God knows there is this year! It became a tradition fast because it feels terribly right – this big, lovely family show that's a little bit spooky – it feels right for Christmas Day, I think."



You didn't get this sort of thing happening in Nelson Mandela House.

All of the Christmas *Doctor Who* episodes have felt, in tone, at least a little bit Christmassy. But would it be fair to say that Steven's episodes have been more about Christmas than Russell's? For example, you could hardly take the Christmas elements out of *A Christmas Carol* (2010), but the festive themes are a little bit more in the background in some of Russell's episodes, such as *Voyage of the Damned* (2007). Russell may have used the image of Father Christmas for the 'Pilot Fish' of 2005's *The Christmas Invasion*, but it's very much the real Santa Claus who meets the Doctor in this year's Special...

"Yes it is," Steven confirms. "It's funny... I was just flicking through the Christmas Specials in my head when you said that. It's certainly true that *The Runaway Bride* sort-of doesn't need to be Christmas at all. Christmas almost gets in the way of that one, because it's clearly far too sunny! *The Snowmen* (2012) is good for Christmas in the sense that it's got all the imagery that you could want – it's Victorian and it's snowy – but actually there's almost no reference to Christmas itself."

"We had trouble with *The Time of the Doctor* (2013), trying to crowbar Christmas in! I remember Ben Stephenson [BBC One's Controller of Drama Commissioning] saying he was worried that it would be a 'regeneration episode' rather than a 'Christmas episode', and I was saying, 'Yes, of course it will be Christmassy!' I share with Russell the conviction that a Christmas Special should be Christmassy. And I know there are people who find that irritating, as they don't like Christmas. And they can sod off! Everybody should like Christmas! What's not to like?" ►

"This big, lovely, family show that's a little bit spooky – it feels right for Christmas Day."

STEVEN MOFFAT, WRITER



Are you quite sure nobody likes the tangerines, Doctor?



The Wolf (Nathan McMullen) and Ian (Dan Starkey) have a difficult working relationship.

Let's remove a layer of wrapping from this year's episode, *Last Christmas*. Why has it taken ten Christmas Specials for Santa to get around to paying the Doctor a visit? "I don't know!" Steven laughs. "It's certainly one of those ideas that the moment you have it you think 'Oh, for God's sake! They *must* meet! That's the cover of a lot of listings magazines tied up right there. There's an old William Hartnell comic strip where he meets Santa, isn't there?"

There is indeed. *A Christmas Story* (see strip panels below), published in *TV Comic* in December 1965, holds the distinction of being *Doctor Who*'s first ever Christmas adventure, and tells how Dr Who helps Santa with his toy production, which has got behind schedule thanks to interference from the Demon Magician.

"It just feels *right*, doesn't it?" Steven smiles. "You just can't help it. I know there will be some *Doctor Who* fans who will feel very nervous that we've gone far too silly, and Christmassy, and that we can't have the Doctor meet Santa, that's daft – but actually, in our case, Santa is embedded in what is more of a mainstream *Doctor Who* episode than most of our Christmas Specials are."

Of course, *Doctor Who* fans might not be the only ones worried about the content of *Last Christmas*. There's another big question that we have to ask. Will parents be able to watch this episode with their kids? Steven, please reassure us, you're not going to ultimately reveal that Father Christmas doesn't really exist, are you? Think of the children!



"It's one of those ideas that the moment you have it, you think, 'Oh, for God's sake! They *must* meet!'"

STEVEN MOFFAT, WRITER

"Well, I think we have to say this – and I should have thought of saying it earlier," Steven begins. "Okay. To reassure kids and families and mums and dads: we're *not* going to upset the apple cart about Santa Claus. No more than [1947 movie] *Miracle on 34th Street* does. You know, *Miracle on 34th Street* deals with the possibility that Santa isn't real – but then it sort of confirms that he is real... We're in that area. We're not going to make parents answer a lot of awkward questions on Christmas Day. And of course he's not an evil duplicate. We couldn't have that!"

At the end of *Death in Heaven*, as Santa enters the TARDIS – making *Doctor Who* history by interrupting the end credits! – the audience doesn't know quite what to think of this bearded intruder. And it's clear that the Doctor seems pretty shocked by this unexpected visitor too...

"Oh, God yes!" Steven chuckles. "And we do play for a *moment* as if he's going to turn out to be a baddie. But no. Santa represents the spirit of Christmas just as he is supposed to. And Nick Frost is bloody amazing in the role."

In years gone by, Steven has already had some fun with the idea that Father Christmas exists in the *Doctor Who* universe. In *A Christmas Carol*, the Doctor implies that he knows Santa personally (his good friend 'Jeff'), while Steven's 2005 episode *The Doctor Dances* saw the Ninth Doctor suggest that he actually is Father Christmas himself! So given what we're about to see, was the Doctor just being flippant on those occasions? Can we ever take him at his word?

"I think – and this includes me, as the writer of the line! – you should never quite know when the Doctor is being serious and when he's not," Steven considers. "We've got a lot of flannel about the

Doctor's life, and how much of it is real and how much of it isn't? This is a man who bluffs for a living! It's always in my mind, that there might be some strange truth there... but we don't know. We *shouldn't* know. The Doctor says lots of barmy things – how many of them are true? Even I shouldn't know, when I'm writing a line, what he really means. Is he just teasing?"

So let's talk about the big man himself. Father Christmas is played by Nick Frost, a self-confessed *Doctor Who* fan, and a star of both the big and small screens. **DWM** chats to Nick elsewhere in this issue, but can Steven tell us why Mr Frost was the man for the job?

"We had the big list, and there were a lot of very, very good names on that list," Steven reveals. "But the one that stood out was Nick. Apart from the fact that he has the perfect name for Santa – Nicholas Frost! How ridiculous is that?! – there's something about him where you can simultaneously subvert the role of Santa and be definitive."

At the age of 42, is Nick perhaps younger than you might expect for someone playing such an old and immortal character?

"He is younger, yes, but physically he's an exact match for the traditional Santa, right to the beard," Steven points out. "We just have to age him up a bit by turning his beard white. But if you look at his cinema genre, it's quite often comedy horror. If you look at those films that he and Edgar [Wright] and Simon [Pegg] made [2004's *Shaun of the Dead*, 2007's *Hot Fuzz* and 2013's *The World's End*] – they're not completely removed from *Doctor Who*, are they? There's something very right. He fits perfectly into the *Doctor Who* universe. He is what Santa should be in *Doctor Who*, I'd say."

So how would Steven describe this rather bonkers Christmas adventure?

"I think I'm being pretty open that it's Santa meets *Alien* meets *The Thing from Another World* meets *Miracle on 34th Street*," Steven laughs. "It's a weird mash-up! I'm quite keen to emphasise for those people who are cringing at the idea of *Doctor Who* going this mad, a lot of the main themes of *Doctor Who* are there. There's a base under siege, there's scary monsters... Having just watched it, it's one of the scariest Christmas Specials we've made, actually. It's really creepy! When it's creepy, it's *properly* frightening."

The base under siege to which Steven is referring is, appropriately enough, located at the North Pole. The tone of the episode, with its small crew trapped and under threat from the alien Kantrofarri, is not altogether dissimilar to the *Doctor Who* of the Patrick Troughton era – and Troughton's son, Michael, appears in a guest role, playing Professor Albert.

"He's been up for a few parts in *Who*, and I've always been keen to cast him, because of the family connection," Steven reveals. "But this is definitely the right part for him. I talked to him at the readthrough, and he said he was very, *very* pleased that he'd finally made it onto *Doctor Who*, as David

[Troughton, his brother] had been on it several times! But yes, the kind of version of *Doctor Who* this most resembles... it is a sort of Troughton-era base-under-siege story – with Santa helping!"

"It's an interesting one because it's quite claustrophobic," Steven continues. "Normally we do big, splashy, mad things for Christmas – but somehow having Santa and his elves there, just delivers you Christmas. You don't have to do anything else. Everything else can just be mainstream *Doctor Who*. Christmas is definitely catered for if you've got Santa and two elves and a sleigh and flying reindeer and Rudolph... if you've got all that there, that's as much Christmas as anyone ever needs, and it just frees *Doctor Who* up for the rest of it, which is quite fun."

Santa's two elves are played by Dan Starkey and Nathan McMullen. You might recognise Dan. Or perhaps you won't, because he's usually under heavy prosthetic make-up as Commander Strax.

"Because Dan is so popular as Strax, he's becoming the *least* known face on television," Steven jokes. "Because we never see his face! We've always thought that if there was a part where he could be in human form, we'd just do it. But the moment you say 'elf' – sorry Dan! – you think, 'Well, we need somebody who's very funny, who's also little.' Dan comes straight to mind, because he's something of a comedy genius. He's really, *really* funny. And it's nice not to have to work with all that rubber for once."

"Dan and Nathan are just gorgeous together," Steven continues. "They're quite chippy elves. You know, they're quite rude and up themselves, and squabblesome. Nathan just made me laugh so much on the audition tape."

So, Steven, can you explain to the readers of **DWM** why the two elves have the rather unlikely names of 'Ian' (Dan) and 'The Wolf' (Nathan)?

"I had a whole thing written somewhere where their names are explained," Steven laughs. "Ian is really pissed off that he's been given the name 'Ian', when The Wolf got such a *cool* name! There was a whole bit of nonsense about that, and I cut it, as it was flailing to



Has Clara been a good girl?

BBC DOCTOR WHO

2014 CHRISTMAS SPECIAL

WRITTEN BY Steven Moffat
DIRECTED BY Paul Wilmshurst
STARRING Peter Capaldi, Jenna Coleman, Nick Frost, Dan Starkey, Nathan McMullen, Natalie Gumede, Maureen Beattie, Michael Troughton, Faye Marsay

IN A NUTSHELL
Four crew members of an Ice Cap Polar Base – Ashley Carter, Bellows, Professor Albert and Shona – are under attack from the alien Kantrofarri. Fortunately for them, help is on the way. But desperate though their situation is, how willing will they be to accept one rescuer who arrives in a police box, and another who turns up on a sleigh pulled by flying reindeer?

QUOTE UNQUOTE
SANTA: "It's Christmas Day, it's the North Pole, and you're dying. Who are you going to call?"

unreasonable lengths. But I kept the names because it suggests some weird backstory..."

You'll have already noticed that this episode is called *Last Christmas*. Other than the fact that it shares its name with a 1984 song by Wham!, it all sounds a bit ominous. Clara Oswald is reunited with the Doctor, for perhaps the final time...

"For Clara, it's six months later," Steven explains. "She's been coping with life without the Doctor, life without Danny, never expecting all that to start up again – and magically it does. I think at the beginning of the episode, you might start to think we're going to ignore what happened [in *Death in Heaven*]. But that quickly becomes the spine of it – the fact that they've been lying to each other and all that – that becomes very important. That's the emotional story. How it all resolves, that is sort of what *Last Christmas* is *really* all about... but it plays at being *Santa Claus* and *Alien* along the way!" **DWM**

NICK FROST | SANTA CLAUS

"I didn't want him to be too 'Ho ho ho!'"

He's the man in red, with the most Christmassy name imaginable! Nicholas Frost tells us why he's having a hard time playing it cool...

INTERVIEW BY **BENJAMIN COOK**



"O

f course I will," exclaims Nick Frost. "Absolutely. It's *Doctor Who* on Christmas Day! Of course I'll be watching it. I have a three-year-old son, so I'm quite confused

as to what I'm going to tell him."

How do you mean?

"In terms of who Santa is."

Blimey. Good point. What *are* you going to tell him?

"Well, I think... I'm not going to tell him anything. He'll be in bed. He doesn't even know who Santa is yet. He's three. He's not even at that age where he's excited by him."

But in a couple of years...

"This is going to melt his brain off," laughs Nick.

When your agent calls to say the *Doctor Who* production team is offering you the role of Santa Claus in the – by now traditional, but never less than thrilling – Christmas Day episode, it's hard to play it cool.

"I was kind of chuffed," admits Nick. "I was in the pub having a beer at the time." He was especially pleased that it's the Christmas Special. "It's a big deal," he says. "It's what every actor wants, isn't it?"

Nick was born in March 1972, four days before the final episode of *The Sea Devils* aired. Is he a fan of *Doctor Who*? Silly question. "Who isn't? You'd have to be, like, a tapeworm or something to not know what *Doctor Who* is. I was a Tom Baker era man, and then – I played rugby a lot, so – I kind of left TV behind. I didn't get into it again until David Tennant, and then Matt [Smith], who I really liked, and Peter [Capaldi], whose casting I thought was a genius move. To come and hang out with him, in the North Pole, is amazing."

"Welcome back," declares Peter, when *DWM* arrives on set, in what could conceivably be Santa's grotto, but is, in fact, Roath Lock studio complex on Cardiff Bay, decked out as a polar base. There's a reindeer – not a real one, it's the size of a real one, but it's mostly plastic – in one corner, and half of Santa's sleigh in another, and pretend snow everywhere. (In three days' time, *DWM* will still be finding snow in its hair, and on its clothes, and in places where snow should never, ever be.)

"This is the North Pole," states Santa, calmly, "and we don't want any trouble here." But then Nick has trouble pronouncing "Kantrofarri" (*Doctor Who's* ▶



The Doctor realises
that things just
aren't right at all...

◀ newest monster), and Peter corpses. Nick follows suit. The director sighs.

"Let's take it from a place," he suggests, "where it's conceivable that you might not laugh again."

"Terribly sorry, everyone," says Peter. "Sorry about that, folks."

"And Nick – can you pretend that Rudolph is a bit more alive?"

"You mean, like, acting?"

"Yeah, acting."

Afterwards, Nick tells **DWM**: "Cracking up on set is funny as long as you don't do it all the time. You're here to work. But I knew Peter would laugh when I said 'Kantrofarri' like that, then that was it, we'd lost him."

Nick describes his Santa Claus as "a bit East London". A hint of gangster? "Yeah, he's a Guy Richie Santa. I didn't want him to be too 'Ho ho ho', like Santa in the movies. I wanted him to be a bit of a hard nut and have potential anger issues. I don't think he likes children very much."

Even so, Nick looks exactly as he should be: all in red, with white trim. Like the Father Christmas you see on Christmas cards. Or in the Coke advert. The most Santa-like Santa you've ever seen.

"Yeah, on Christmas Day!" he beams. "Fantastic. The costume and the concept is the big bit. He's Santa Claus. He's magical. The beauty of this kind of stuff is, even though you're surrounded by fake snow you can't play it any less than completely straight."

"Scripts are sacrosanct," Nick continues. "I write as well. So I know that someone – someone like Steven Moffat – has taken a long time and a lot of brainpower to write the script, so it's important that you do it as written. Well, more or less," he says, flashing a grin. "I'm very lucky, as I've been allowed to play around a bit, add things, little ad-libs. They're there if they want them. If not, they'll be edited out. That's the fun bit for me. Being a writer acting in something somebody else has written, you have to know your place in the food chain, but also... doing this for 15 years, doing some really good – well, I think they're good – British films, and having been around a bit, it does

"I wanted him to be a bit of a hard nut and have potential anger issues. I don't think he likes children very much."

enable you to... not throw your weight around, I'd never do that, but at least go, 'Why don't we say this line instead?' or 'What if I stand here?' It gives you a voice."

After Christmas Day, Nick will be Santa Claus to a generation of children, and some grown-ups, but for now he's best known for appearing – alongside frequent collaborator, good friend, and Satellite 5 Editor Simon Pegg – in director Edgar Wright's seminal 'Cornetto Trilogy' of films – *Shaun of the Dead* (2004), *Hot Fuzz* (2007), and *The World's End* (2013) – as well as pioneering Channel 4 sitcom *Spaced* (1999-2001). Did any of them suspect, at the time, that their work would inspire so many writers and directors?

"I don't think you go into it like that," Nick considers. "That comes afterwards. It's – what? – ten years since *Shaun of the Dead* came out. It's then that you think, 'People still give a s*** ten years later? Well, that's pretty cool.' But you don't think of it there and then. It would be pretty arrogant to imagine that in ten years' time people will give a s*** about *anything* you make. There's so much good stuff that no-one ever sees again, so I always try to get on and work in the here and now. Personally, I love crews. My aim long term is to direct. On something like *Doctor Who*, I often just stand and listen to what they're saying. I ask questions. 'What does that do? What's the depth of field on that lens?' I've done like a 15-year apprenticeship in making films and TV – and I just really hated Peter Capaldi from the moment I met him..."

Um, say again?

"Oh hey, Peter." The Doctor himself is walking past. Of course he is. He smirks at Nick.

"I don't know, I think it's a gradual shift," continues Nick, once Peter has gone, "from being saucer-eyed, and experimenting, and learning, always learning, to knowing what you're doing a little more, or thinking that you do, but still learning, and realising that people, for whatever reason, look up to you. What I have in my favour is, I've essentially worked all the time, for the last 15 years. Slowly you get drip-fed into the collective consciousness. It's only now that I'm getting slightly older, and things like *Spaced* have been out for 15 years, that you start to think, 'People who were 12 or 13 when those things came out, they're now 27, 28, and they're starting to work in studios, and they're now young directors' – a new wave! – so I'm sure in the next ten years there will be another batch of filmmakers like me, Edgar, and Simon that will say, 'Hey, we really need, like, a funny old man to do our film, and we love what you've done,' and then we'll get employed again," he laughs.

Or you'll return as Father Christmas. How about it, Nick? Could Santa climb aboard the TARDIS full time?

"Now, there's a thought." It hangs in the air. Much like a reindeer-drawn sleigh might. "Who's to say," smiles Nick, "he hasn't already?"

Well, quite. As Santa himself observes: "How do you think those presents got under the tree every year? By magic?!" **DWM**

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"The Wolf is definitely the cooler elf!"

"Ian is more middle management."

We all know that Santa needs his little helpers – and Dan Starkey and Nathan McMullen are definitely up to the task...

INTERVIEW BY BENJAMIN COOK



"I'm Ian, this is the Wolf," explains Dan Starkey, gesturing to his co-star – and fellow elf – Nathan McMullen, who has, as **DWM** can't help but point out, kind of got the cooler character name.

"Oh yeah, I've got my name on the back of my jacket," chips in

Nathan, "so I pretty much am the cooler elf. Ian is more... what was it you said, Dan?"

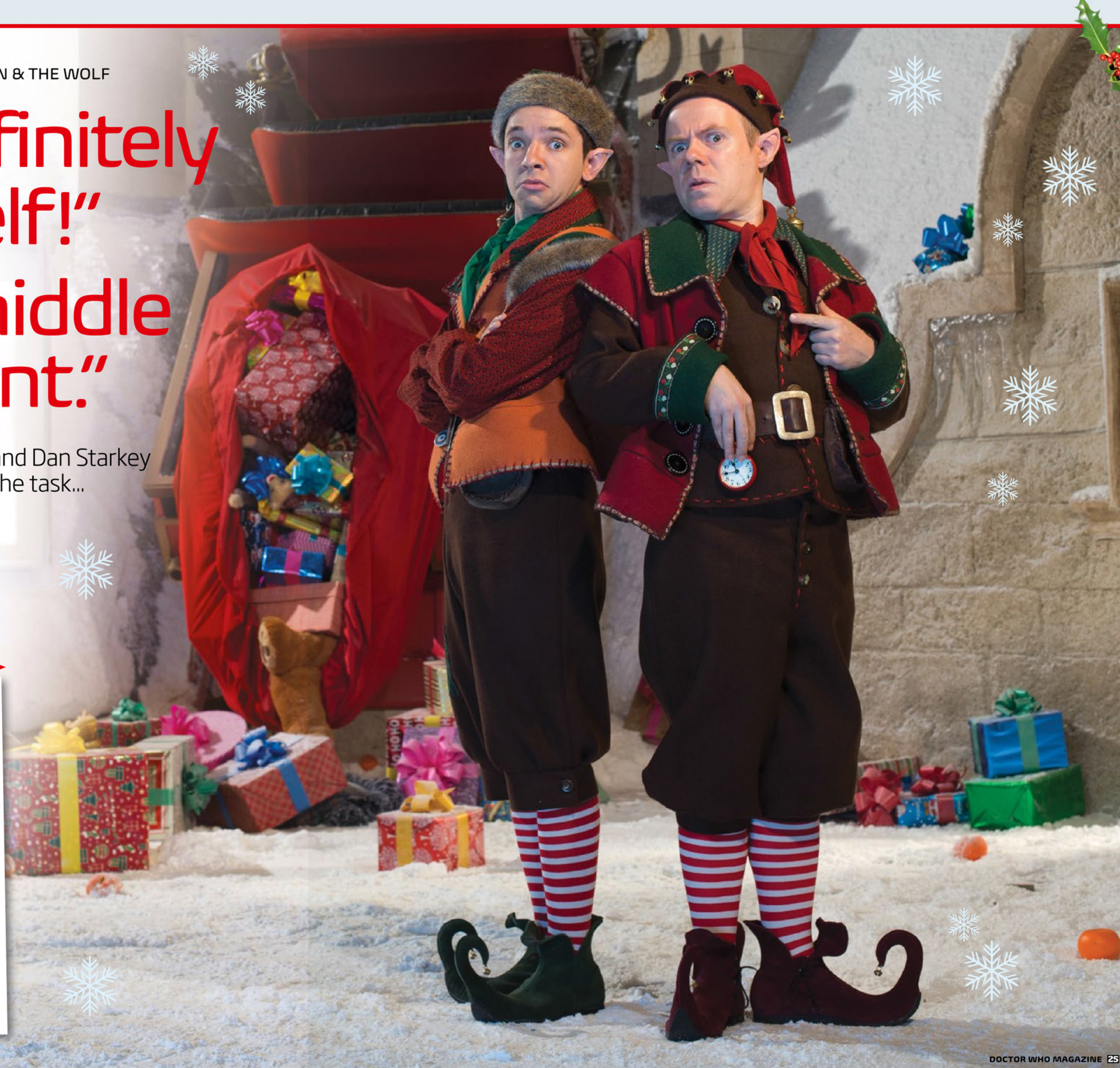
"A middle-management elf. Yeah, Ian is aspiring towards middle management. More of a jobsworth. He clock-watches a lot more."

"My character is more of a rebel," takes up Nathan. "He's like the one at school who'll get into trouble and not give a s*** about it."

"Mm, the bad boy in Santa's toy factory. They're three very well-defined characters – Santa, Ian, and the Wolf – so we're having a lot of fun playing around with them. The whole episode feels almost ▶



The Wolf and Ian meet Clara Oswald on a rooftop...



◀ dreamlike, so there's a lot of leeway performance-wise in terms of being outside the naturalistic envelope that *Doctor Who* usually works in. Because, as we know, it's a very gritty, social-realist drama."

Dan Starkey's name is familiar to *Doctor Who* fans – he has played Strax, the Doctor's Sontaran ally, in five episodes since 2011 – but his face is less well-known, because usually it's hidden beneath a not inconsiderable amount of rubber.

"For once, I can hear myself speak," says Dan, "which is quite a nice novelty, and I can play around with this part a bit more, from take to take. With Strax, I have to work out exactly what I'm doing, because there are so many constraints around being in that suit."

"This is less mechanical?" suggests Nathan.

"Yeah. Well, I'm not *that* mechanical," Dan teases. "What are you trying to say? How dare you! What kind of an actor do you think I am?"

In comparison, Dan and Nathan's prosthetics on *Last Christmas* are a breeze.

"These take about half an hour," says Nathan, tilting his head to show off his ears. "We had casts made –"

"They're quite high-end ears," Dan explains.

"Like the prosthetics that they do at Millennium FX are specifically cast to your face – otherwise it would look like a generic, stuck-on mask, like something you get at a joke shop – these are specifically fitted to our ears."

"Everyone on set has been commenting how real they look. You forget you're wearing them, then you go to itch your ear and – oh! – it's not my ear."

"A finger full of rubber," laughs Dan. "It's not nice." It's well-documented that Dan is a huge fan of *Doctor Who*. Is Nathan? ("You're allowed to say no," Dan reassures him.)

"Well, I've seen it, obviously. I wouldn't say that I *wasn't* a fan," admits Nathan, tentatively, "but I don't watch it religiously. I'm aware of it. I've watched more of David Tennant's episodes, but not enough to appreciate it as much as I do now, having read the script. When I got the audition, I was pleasantly surprised at how much I enjoyed it. Yeah, it's a great show." That is the right answer, Nathan. "Also, I didn't realise how much of a massive following it's got. It's unreal! It's known worldwide."

Dan nods. "Yes, recently its popularity has snowballed." He'd been saving that one, hadn't he? "It just came into my head," he probably lies.

Of course, Dan has every right to be rather pleased with himself...

"I've got a hat-trick," he says proudly, "because I've been in the last three Christmas Specials."

"That's a pretty good accomplishment, that," admires Nathan.

"I'm really smug," beams Dan. "I was in 2012's *The Snowmen*, I was briefly in 2013's *The Time of the Doctor* – twice! – talking to myself [Dan played two Sontaran invaders of Trenzalore – Ed] on green screen, and now I've got this. It's fab."

"I can't wait to watch this one," smiles Nathan. "There's no way I'm going to be able to sit down in my family home, when people know that it's on, and not watch. I won't make notes on my performance, but I'll be watching everyone else watching me."

"It's a great feeling being half-cut on Christmas Day as I watch myself entertain the nation," adds Dan. "Although, I'm only just getting used to watching myself on camera. Watching Strax is different, because it's not my face. But you can't watch this show *properly* with your family. They'll talk. So I'll probably timeshift it too, so I can go off to another room later and watch it without interruptions."

Spoken like a true fan. **DWM**

**"I've got a hat-trick!
I've been in the last
three *Doctor Who*
Christmas Specials."**



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THE STORIES
BEHIND THE
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Inside Peter Capaldi's first series as the Doctor



Available from 18 December at **WHSmith**, price £5.99. **panini**magazines

"Dad would have loved this."

The son of Second Doctor actor Patrick Troughton finally makes his on-screen *Doctor Who* début! Michael Troughton tells us why it counts double...

INTERVIEW BY **BENJAMIN COOK**

"H

alle-bloody-lujah!" says Michael Troughton. "That's what I thought when I got the call to do *Doctor Who*. Brilliant. Absolutely fantastic.

David had done bloody four of them." This is Michael's older brother David, who played Professor Hobbes in 2008 episode *Midnight, King Peladon* in 1972 Third Doctor serial *The Curse of Peladon*, and had minor roles in two stories – a guard in the final two episodes of 1967/68's *The Enemy of the World*, and Private Moor in *The War Games* – starring Michael and David's father, Patrick Troughton, as the Second Doctor. However, *Last Christmas* is Michael's *Doctor Who* début. "I joked to David that a Christmas Special is worth two normal episodes – a lot of people who don't watch *Doctor Who* make an exception on Christmas Day, it's a big event – so it's 2-4 now."

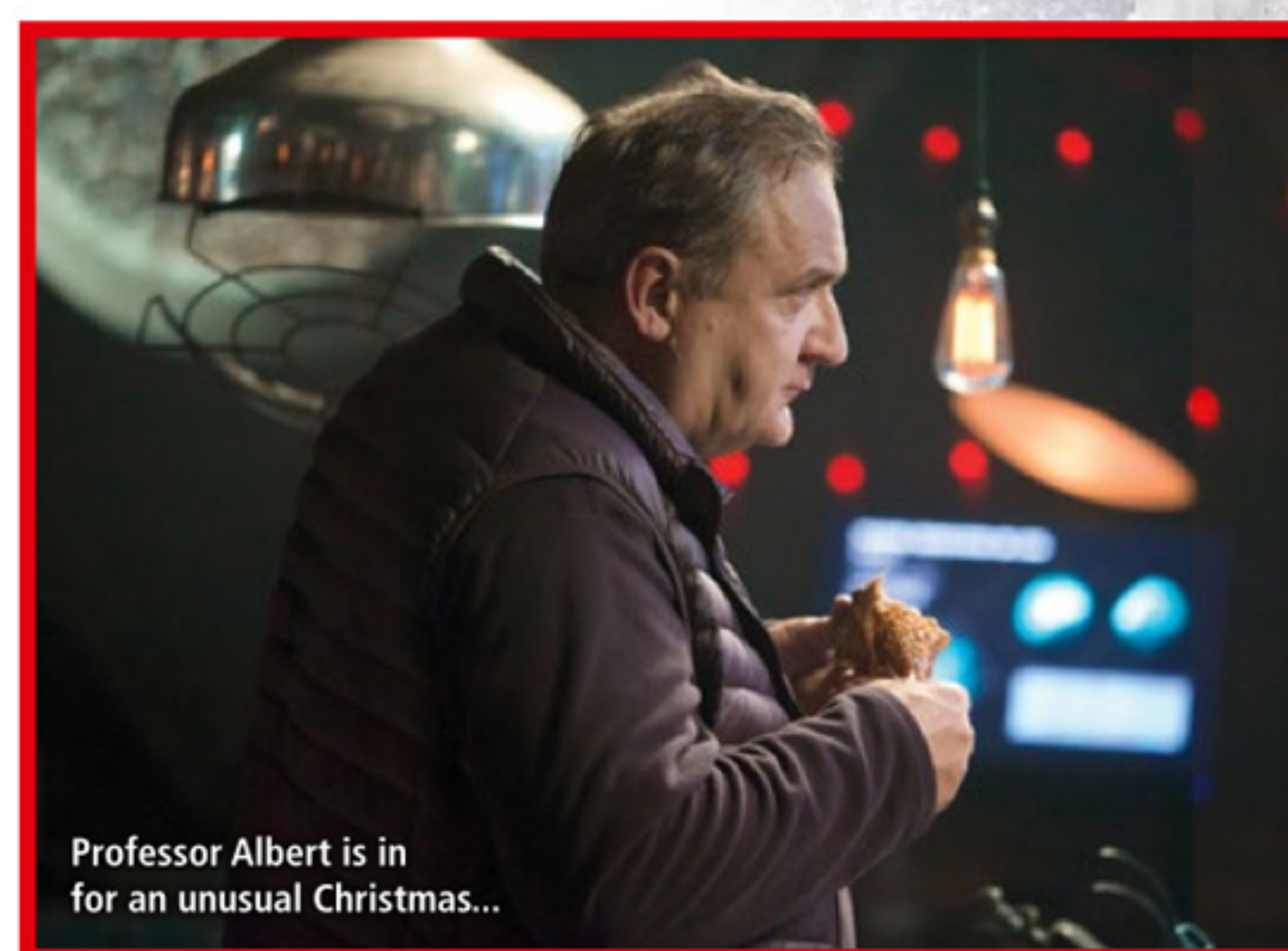
In *Last Christmas*, 59-year-old Michael plays Professor Albert. "He's great. He's a bit slimy. Mm, a bit... odd." He still has to find the truth of

the character, though. "Yes, like dad did. That's what I learnt from him, really. When you watch dad doing *Doctor Who*, it's the truth that comes through. That's why it's such a funny and effective performance. There are moments of real terror, which he puts across beautifully, and wonderful comical moments. That's what he taught me – to find the truth. And to listen. When I walked onto the set [of *Last Christmas*], it was a bit like going back in time, to 12-year-old me walking onto the set of [1968 Second Doctor serial] *The Web of Fear*. The reality of the sets then – especially the Underground – was amazing, and it's the same 46 years later. I was expecting lots of green screen, but I walked onto the polar base – the control centre – and it's amazing. Monitors. Buttons to press. A gun! It was like a toy shop. It was wonderful.

"It sounds clichéd, but it's been unbelievably good fun to film," he continues. "You hear actors say, 'Oh, it was such fun,' when a lot of the time it isn't; it can be quite a gruelling experience, and very hard work. But this has been absolutely fantastic. On the first day, the four of us who are in the polar base, the base's crew, we were there by ourselves – you know, schedules, it was just a chance, really – so we were sort of initiated before the Doctor and Santa arrived. We bonded. We couldn't believe how much fun everyone was to be around. But this show attracts professionals, and most professionals are really nice people."

Michael is the author of *Patrick Troughton*, a biography of his late father, which was published in 2011. "It's extraordinary the number of young people who come up to me at *Doctor Who* conventions and talk to me about my dad. At the beginning, I thought it was just going to be 50-year-olds, but no, it's kids too, revisiting it. They're watching the DVDs. The DVDs and iTunes have enabled the older stuff to be seen, especially with the excitement over the recent discoveries."

In 2013, five previously lost episodes of *The Enemy of the World*, and four missing episodes of *The Web of Fear*, were returned to the BBC archives.



Professor Albert is in for an unusual Christmas...

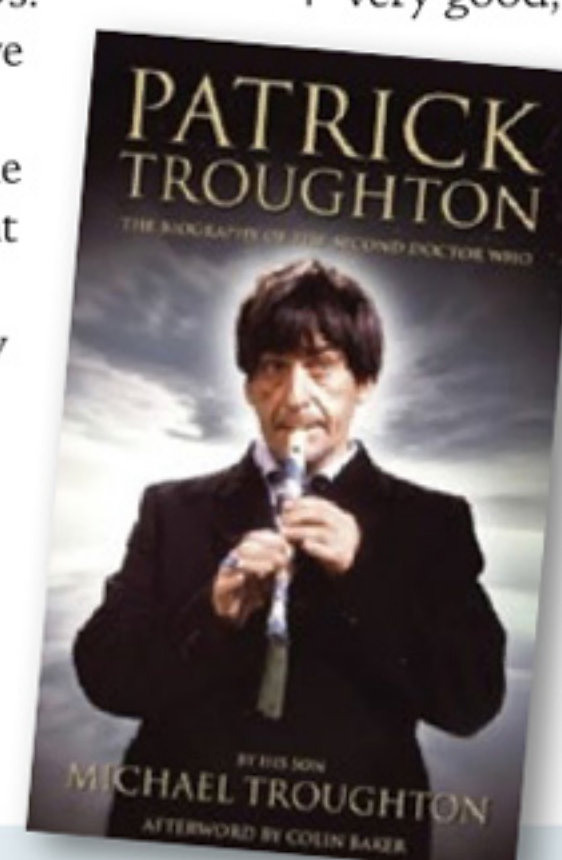
"It was brilliant, it really was," Michael enthuses. "It was quite emotional, actually. The memories came flooding back. It transported me back to being 12 again, which was a great time in my life. It was extraordinary, especially as those episodes had been remastered, because a lot of what I'd seen before was quite grainy and flickery."

On the subject of Patrick, **DWM** wonders what the late actor would have made of Peter Capaldi's casting. Michael reckons he would have approved.

"When I heard Peter had got it, I thought, 'What a brilliant choice.' A lot of people went, 'Who?' But if you're going to go older, Peter is the perfect choice, isn't he? In a way, he sort of mirrors my dad, because he was a very well-established character actor, and so is Peter." Tom Baker, the Fourth Doctor, has suggested that the role of the Doctor is virtually actor-proof. "I don't think that's true at all. That's Tom being mischievous, I think. You need a very good, solid character actor in the role. Even if

it's someone younger, they need that depth of acting ability. That shines through. Not anybody can do it.

"On every job you do, you're learning how to create characters, until it becomes an instinctive thing. What I love to do is watch other actors. Watching Nick Frost. Watching Peter. How free everything is. It's fluid. They're not constricted. Dad was like that. Yeah, he would have loved this. I can't bloody wait to watch it on Christmas Day." **DWM**



Professor Albert's fellow crew members: Shona (Faye Marsey), Bellows (Maureen Beattie) and Ashley (Natalie Guedde).



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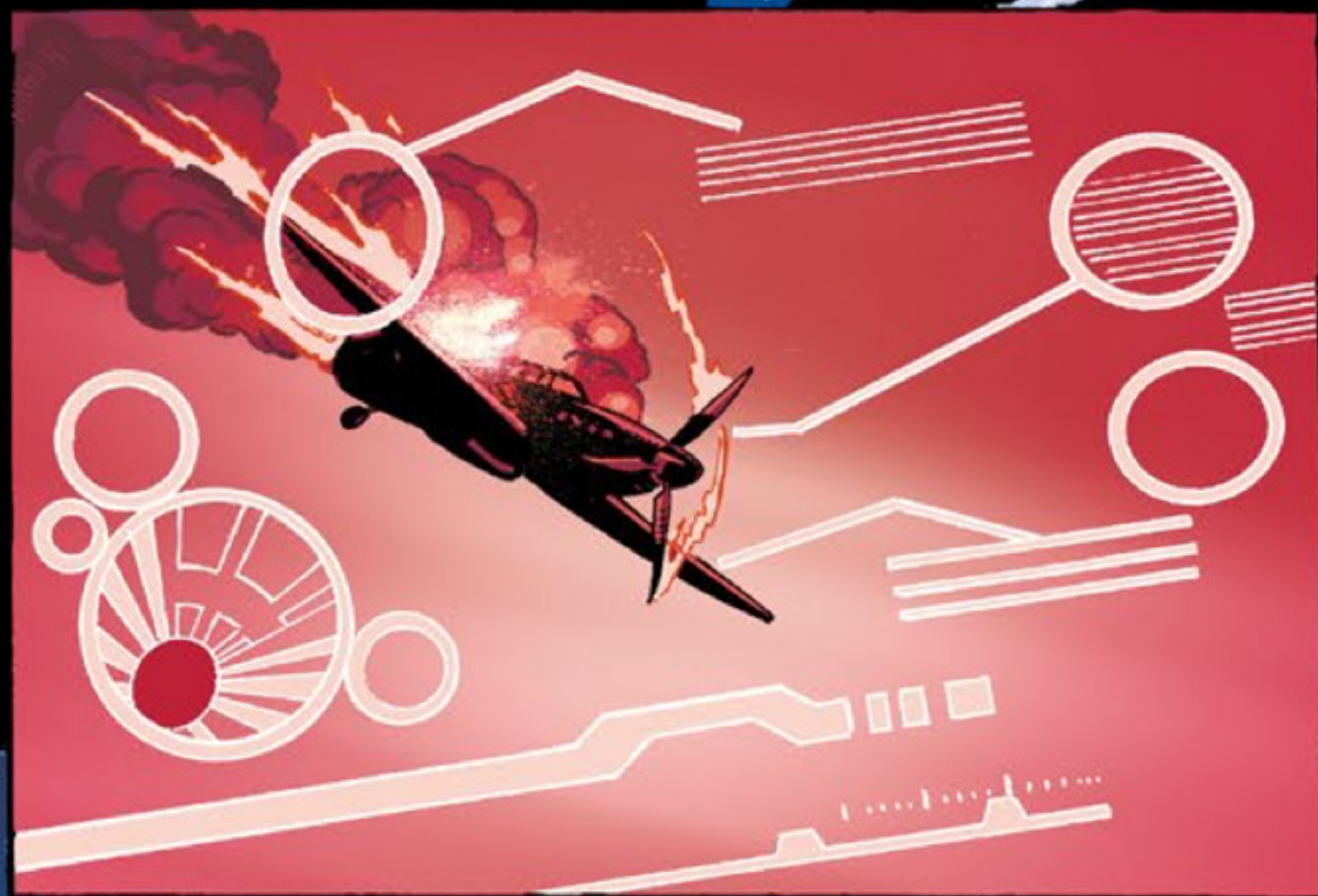
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READINGS
CONFIRM. IT
STIRS.

GOOD.
ACTIVATE THE
DEVICE...



The Instruments of War

Part One

C'MON, GET
EXCITED! FROST
FAIR! 1641!

BEARS
ICESKATING ON
THE FROZEN
THAMES!

Writer/Artist: MIKE COLLINS • Inks: DAVID ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: JOHN AINSWORTH & SCOTT GRAY

THESE
READINGS AREN'T...
HMM...

YOU KEEP
SAYING THAT, BUT
I DON'T THINK... AND WHY
CHRISTMAS? DO YOU NOT
REMEMBER HOW LONG I
LIVED IN A TOWN CALLED
"CHRISTMAS"?

THAT WAS **AGES** AGO. AND
ANYWAY, **THIS** TRIP IS MY CHOICE.
THE KIDS IN **11F** WERE DOING A
PROJECT ON IT AND I THOUGHT
IT'D BE FANTASTIC TO SEE.

WELL, IT GETS
A LOT **LESS** FUN
THE FOLLOWING YEAR
WITH THE CIVIL WAR
AND ALL, I'LL GIVE
YOU THAT...

WHAT **IS** THAT
VARIANCE? SORT OF
FAMILIAR, BUT...

ARE YOU STILL
MIFFED I WAS CARRYING YOU
AROUND NEXT TO MY HAIRBRUSH
AND KEYS LAST WEEK?

I THOUGHT
WE AGREED NEVER
TO **MENTION** THAT
AGAIN --

BRRRR!
WELL, IT'S
CERTAINLY
COLD
ENOUGH...

BIT **QUIET**
FOR LONDON... IN
FACT... NO LIGHTS,
NO HOUSES...

AND THIS
SNOW LOOKS
SO **FINE**...

BECAUSE
IT'S **NOT**
SNOW.

IT'S
SAND.

UM,
DOCTOR...?





DOESN'T LOOK MUCH LIKE SEVENTEENTH CENTURY LONDON IN WINTER, DOES IT?

I THOUGHT SOMETHING HAD INTERFERED WITH MY SETTINGS, SET US A LITTLE OFF COURSE...

HOW "LITTLE"?

UREEE!



WELL, GOOD QUESTION. BARRY ISLAND?

NOPE. NOT BARRY ISLAND...



DEFINITELY NOT BARRY ISLAND. MORE... SAHARA-Y.

THE SAHARA. DESERT.

APPARENTLY. SORRY.



SO, ARE WE HEADING ANYWHERE IN PARTICULAR OR JUST WANDERING? AND IS THIS EVEN 1641?

THE SONIC IS HAVING PROBLEMS WITH THAT. SAND IS BASICALLY... SAND. DIFFICULT TO GET A DATE READING. I'M SURE WE'LL BUMP INTO A NICE BEDOUIN AND ASK.



OR WE COULD JUST ASK THE BLOKES IN THAT TANK.

TANK...?



THAT'S NOT JUST A TANK -- THAT'S A MATILDA! THE WORK HORSES OF THE BRITISH AND AUSTRALIAN FORCES IN THE NORTH AFRICAN CAMPAIGN.

OKAY, SO MAYBE THIS IS 1941, NOT 1641. THE OLD GIRL JUST GOT A DIGIT THE WRONG WAY UP!

TOLD YOU SHE DIDN'T LIKE ME...



HEY! HI! LOST FOLKS HERE!

UM, DOCTOR... IF THAT'S A BRITISH TANK...



... WHY DOES IT HAVE **GERMAN** MARKINGS?



WELL, YES. THEY WERE **SO** GOOD, A FEW DID GET **CAPTURED** AND USED BY THE **OTHER** SIDE...

HALT! RAISE YOUR HANDS!

WHAT DO WE DO NOW?! **PLEASE** TELL ME YOU HAVE A PLAN!



OF COURSE, OF COURSE...

HEY, TANK PEOPLE!

TAKE US TO YOUR LEADER!

OH, GREAT. **THAT** PLAN...



NO! IT IS NOT RIGHT! I WILL NOT ACCEPT IT!



FIELD MARSHALL ROMMEL, IT IS -- **OF COURSE** -- YOUR RIGHT TO EXPRESS YOUR OPINION.

YOU ARE AWARE HOW MUCH **THE FUHRER** RESPECTS YOUR **STRATEGIC ACUMEN**. AS DOES OUR SUPERIOR, GENERAL **FIELD MARSHALL KESSELRING**.

BUT THAT **ASIDE**, THIS **IS** WHAT IS GOING TO HAPPEN.



WE ARE ENCAMPED FOR THE WINTER, WE HAVE SUPPLY ROUTES ESTABLISHED...

THIS **BLANKET BOMBING SCHEME** IS **NOT NEEDED**.

THIS ISN'T **WAR**, IT'S **SLAUGHTER**.

YOUR... RESPECT FOR THE **ENEMY WEAKENS** YOU, **FIELD MARSHALL**. IT IS **NOT** OUR WAY.



"OUR" WAY, YOU SAY, BRUCKNER.

YOU ARE A MAN OUT OF TIME. WE'VE HEARD OF YOUR GIFTING THE ENEMY MEDICAL SUPPLIES, OF YOUR SOFT TREATMENT OF PRISONERS.

THIS IS NOT SOME MEDIEVAL CHIVALROUS TOURNAMENT.

IT IS WAR.

YOU HAVE THE STRIKE LOCATIONS. GENERAL FIELD MARSHALL KESSELRING IS AMASSING THE LUFTWAFFE TO SUPPORT YOUR VALIANT EFFORTS.

I SHALL MAKE READY TO RETURN. HEIL HITLER...

HEIL...

MORE OF THE AUSTRIAN'S ASTROLOGICAL PLANNING?

NO, THERE'S SOMETHING MORE THIS TIME...



ENGEL, WHO ARE THESE PEOPLE?

THEY ARE FROM BERLIN, OBERST BRUCKNER. THEY HAVE URGENT BUSINESS WITH THE FIELD MARSHALL.

INDEED. CHOP-CHOP, THINGS TO BLOW UP...



THROUGH HERE, SIR...

DOCTOR JOHAN SCHMIDT AND HIS ASSISTANT FRAULEIN OSWALD. WE NEED TO SPEAK TO THE FIELD MARSHALL URGENTLY!

YES AND YES.

WE DO? AND IS THAT WHO I THINK IT IS?!



YES. YES, I SEE.

VERY GOOD.

A BLANK LEATHER WALLET. A GOOD TRICK.

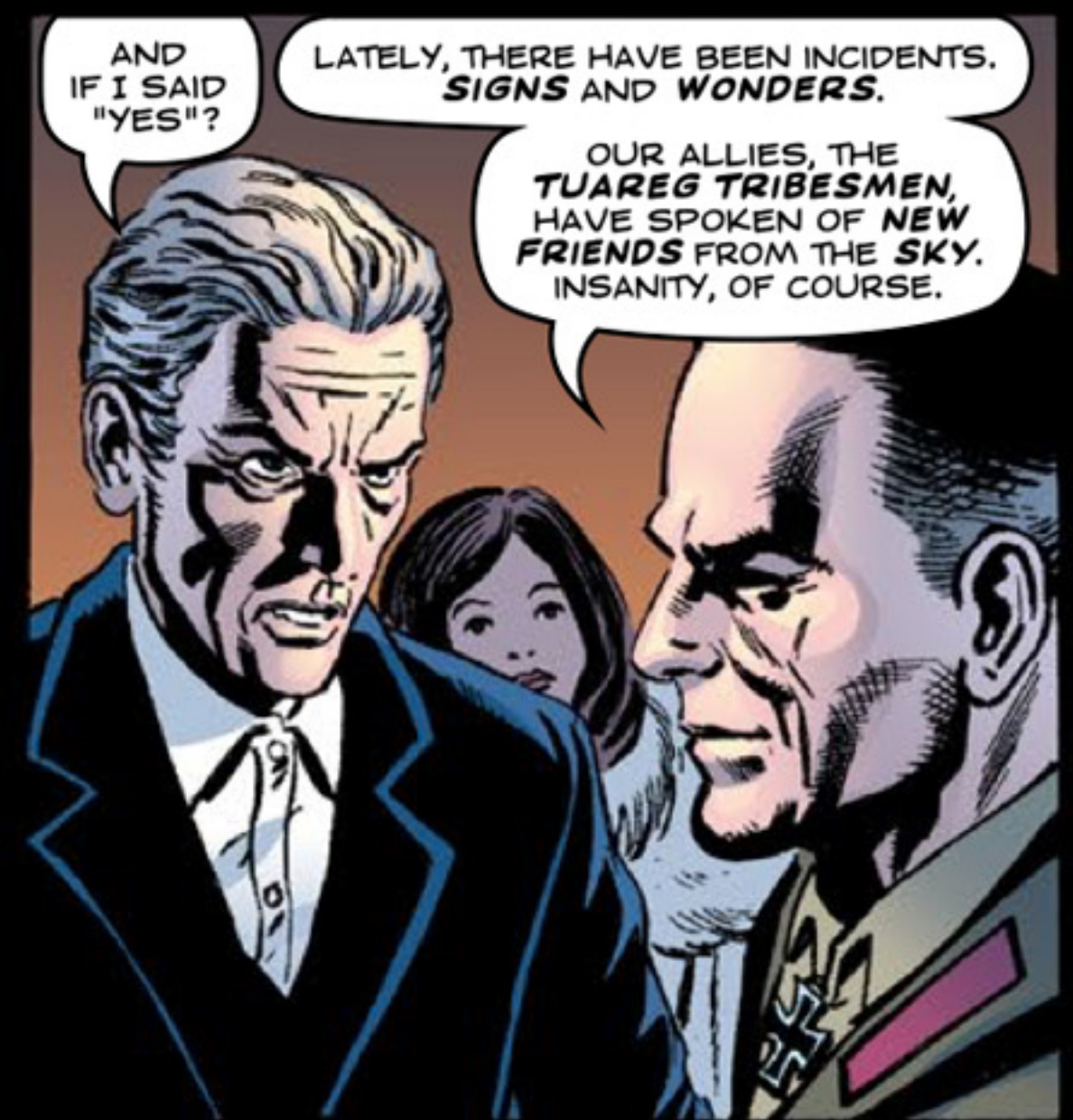
OH!



YOUR REACTION IS... **INTERESTING**, FIELD MARSHALL.

THIS DESERT IS FULL OF **MYSTERY**. YOU ARE JUST THE FRESHEST ELEMENT.

TELL ME, HERR DOCTOR, DO YOU BELIEVE IN **LIFE BEYOND THIS WORLD?**



AND IF I SAID "YES"?

LATELY, THERE HAVE BEEN INCIDENTS. **SIGNS AND WONDERS.**

OUR ALLIES, THE **TUAREG TRIBESMEN**, HAVE SPOKEN OF **NEW FRIENDS FROM THE SKY**. INSANITY, OF COURSE.



OF COURSE. BUT WHAT IF IT'S **NOT?**

WHAT THE DOCTOR IS TRYING TO SAY, IN A LESS CRYPTIC WAY, IS... THERE IS... **STUFF** OUT THERE, STRANGER THAN YOU KNOW...



YOU CURRENTLY SERVE UNDER A **MADMAN** WHO LETS HIS **HOROSCOPE** DICTATE HIS DECISIONS IN BATTLE. HE BELIEVES HIS **DESTINY** IS WRITTEN IN THE COURSE OF **THE STARS**.

THE STARS **DON'T CARE**. SPACE IS **BIG AND COLD AND EMPTY** AND IT DOESN'T GIVE A **STUFF** WHAT SOME PUDDING BRAINS ON A TINY MUDBALL THINK ABOUT THEIR WANDERINGS.

MEN ARE **DYING** BECAUSE OF **CELESTIAL GEOGRAPHY**. HE'S **WRONG**. AND YOU **KNOW** HE'S **WRONG**.

BRAVE WORDS FROM A MAN WITH AN **EMPTY WALLET**.



THE POINT IS -- THERE'S **SOMETHING** HERE. SOMETHING DREW US TO THIS POINT, SOMETHING EASIER TO BELIEVE THAN **ASTROLOGY**.



AND IF YOUR TUAREG ALLIES SAY THEY HAVE **NEW SPACE FRIENDS**, I THINK IT'S URGENT WE SEE THEM **RIGHT NOW!**



YOUR ASSISTANT **STAYS**. THE TUAREG WOULD NOT BE KIND TO HER.

AGREED.

O!
DON'T I GET A VOTE?



HE'S RIGHT. **PATRIARCHAL SOCIETY**, BEST WE GO.

AND YOU CAN ASK AROUND HERE, SEE IF YOU CAN FIND ANY **INFORMATION** -- USE THAT **TEACHER BRAIN** OF YOURS.

OKAY, GOOD SAVE. I'LL SEE IF THERE'S ANYTHING **WEIRD** GOING ON...



ORDER MY CAR
READY. HERR DOCTOR
AND I HAVE AN **URGENT**
MISSION!

SIR!



YES! THE FIELD
MARSHALL'S CAR!
IMMEDIATELY!

ENGEL,
WAS IT?



CLARA OSWALD. I'M THE
DOCTOR'S ASSISTANT, NICE
TO MEET YOU.

AH... YES.
HELLO. **HANS**
ENGEL. I...
UM...



NOW THE DOCTOR'S GONE,
HANS, I THINK YOU'RE SUPPOSED
TO LOOK AFTER ME. SO, WHAT'S
BEEN **HAPPENING** AROUND
HERE, THEN?

SOME STRANGE
THINGS IN THE
DESERT...



OH, I **LIKE**
STRANGE... TELL
ME MORE...



I HAVE
MUCH PLANNING TO
DO, THIS CANNOT
TAKE LONG...

AH, YOU'RE
NOT HEADING INTO
CYRENACIA AGAIN FOR
TWO WEEKS, **PLENTY**
OF TIME TO FACE OFF
AN INVASION FROM
SPACE...



THIS IS **CLASSIFIED!** HOW
CAN YOU... ?!

THIS IS
HISTORY.
ALL THIS.

BUT NOT
OUR **SPACE**
MEN, OH NO,
THEY'RE A NEW
THING...



... AND
NEW IS **NOT**
GOOD.



TAKE CARE, DOCTOR...
OH, WHAT HAVE YOU GOTTEN US
INTO *THIS* TIME?

YOUR COMPANION
IMPRESSED THE FIELD
MARSHALL.

YEAH, FOR SOMEONE
WHO HATES SOLDIERS, HE
CAN'T SEEM TO HELP EARNING
THEIR RESPECT...



HE HAS A
GRAVITY TO HIM...
MAYBE THAT IS IT.

YOU'RE PRETTY
DEEP, AREN'T YOU? WHAT
WERE YOU BEFORE THE
WAR, HANS?



A **CELLIST**. MY ONLY DREAM WAS TO
PLAY WITH THE **LEIPZIG GEWANDHAUS**
ORCHESTRA UNDER **BRUNO**
WALTER -- BUT... HE...

WHAT HAPPENED TO HIM?

HE WAS OF...
BAD BLOOD. HE FLED
TO AUSTRIA, THEN WHEN
WAR CAME, WENT TO
AMERICA.



"**BAD**
BLOOD"...?
OH, I **SEE**.

SO I SERVED UNDER
ABENDROTH. HE WAS A FINE
LEADER. HE UNDERSTOOD
WHAT NEEDED TO BE DONE. HE
RENOUNCED HIS LIBERAL
PAST.

AND SO WHEN WAR
CAME, I JOINED UP, A
GOOD GERMAN.

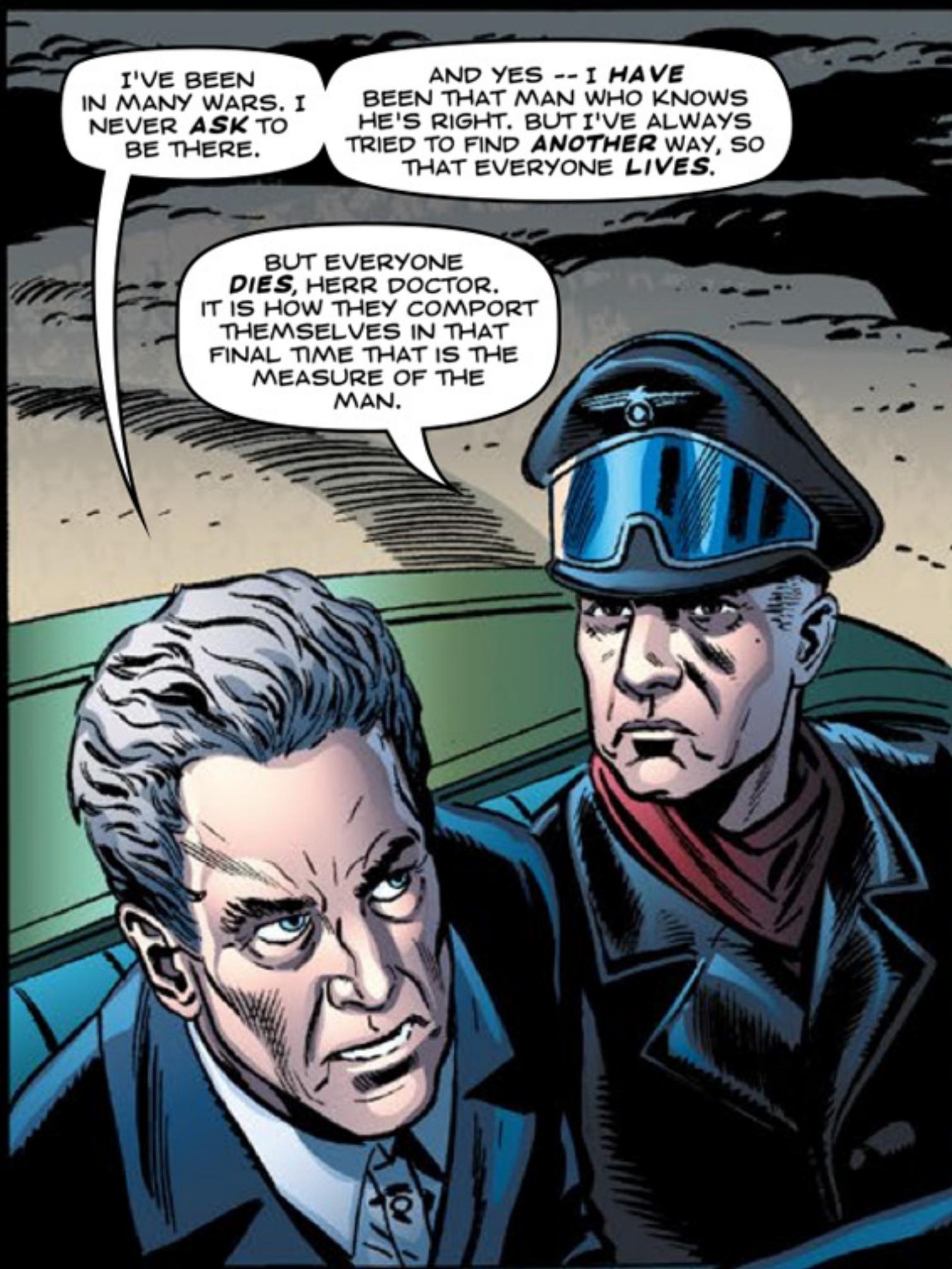


"THIS IS MY
ORCHESTRA NOW..."

YOU
SEEM AGITATED,
DOCTOR.

SOLDIERS. THEY
ALWAYS KNOW WHAT'S
RIGHT. ALWAYS WILLING
TO **KILL** FOR IT.

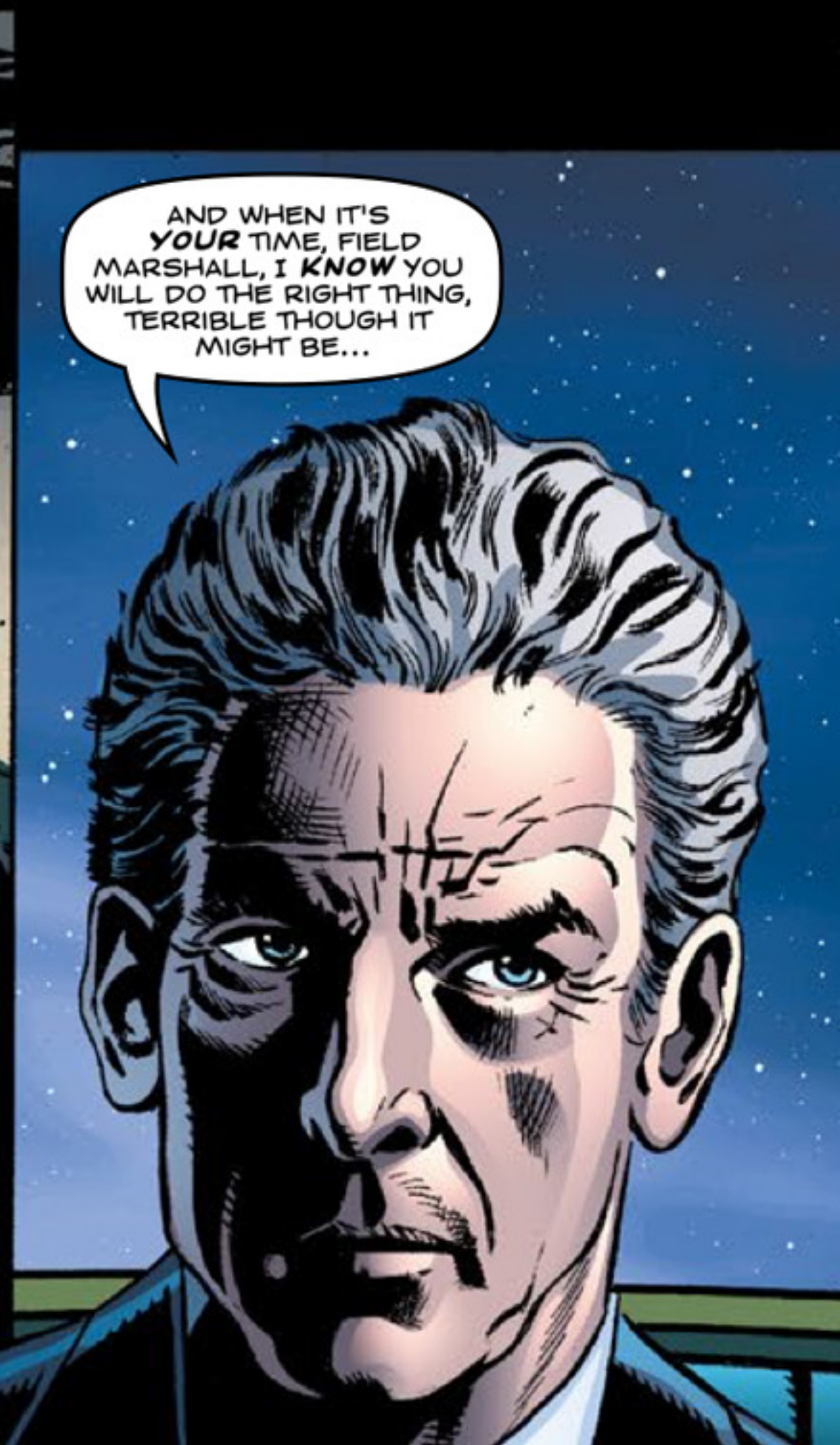
OR **DIE**. AND IF
SOLDIERS AGGRAVATE
YOU SO MUCH, PERHAPS
BEING AT THE FRONT OF A
WAR ISN'T THE BEST
PLACE FOR YOU?



I'VE BEEN
IN MANY WARS. I
NEVER **ASK** TO
BE THERE.

AND YES -- I **HAVE**
BEEN THAT MAN WHO KNOWS
HE'S RIGHT. BUT I'VE ALWAYS
TRIED TO FIND **ANOTHER** WAY, SO
THAT EVERYONE **LIVES**.

BUT EVERYONE
DIES, HERR DOCTOR.
IT IS HOW THEY COMPORT
THEMSELVES IN THAT
FINAL TIME THAT IS THE
MEASURE OF THE
MAN.



AND WHEN IT'S
YOUR TIME, FIELD
MARSHALL, I **KNOW** YOU
WILL DO THE RIGHT THING,
TERRIBLE THOUGH IT
MIGHT BE...

OBERST BRUCKNER!
WE THOUGHT YOU HAD
LEFT, SIR!

IN TIME... I FIND
MYSELF DISTRACTED
BY THE ARRIVAL OF
HERR DOCTOR
SCHMIDT AND HIS
COMPANION.

OSWALD,
WAS IT?

YES...

AN UNUSUAL SURNAME
FOR A LADY OF BERLIN. IT IS
SCOTTISH, IS IT NOT? "HEAVEN
FAVOURS THE BRAVE". A
GOOD MOTTO.

I DON'T
KNOW...

FORGIVE ME; I
HAVE A **FONDNESS**
FOR GENEALOGY.
IF WE ARE TO MAKE
A PURE WORLD,
IT IS INSTRUCTIVE
TO SEE WHERE WE
HAVE **COME FROM**.

UM,
YEAH...

AND **YOU** HAVE COME
FROM **BERLIN**, YES?

FROM **WHERE** IN BERLIN?
I CANNOT **QUITE** PLACE YOUR
ACCENT... **CHARLOTTENBERG?**
ZEHLENDORF? MAYBE OUT AS
FAR AS **KOPENICK?**

WITH
RESPECT,
OBERST, SHE
IS THE FIELD
MARSHALL'S
GUEST...

AND I AM
YOUR SUPERIOR,
UNTEROFFIZIER
ENGEL.

FRAULEIN OSWALD
IS NO MORE A
GERMAN THAN I AM
A **CAMEL**. SHE HAS
DECEIVED US, AS HAS
HER "**DOCTOR**".

IS THE FIELD
MARSHALL IN
DANGER?!

FOR HER
SAKE...

"... LET US
HOPE NOT!"

LOOK!
WHAT IS
THIS?!

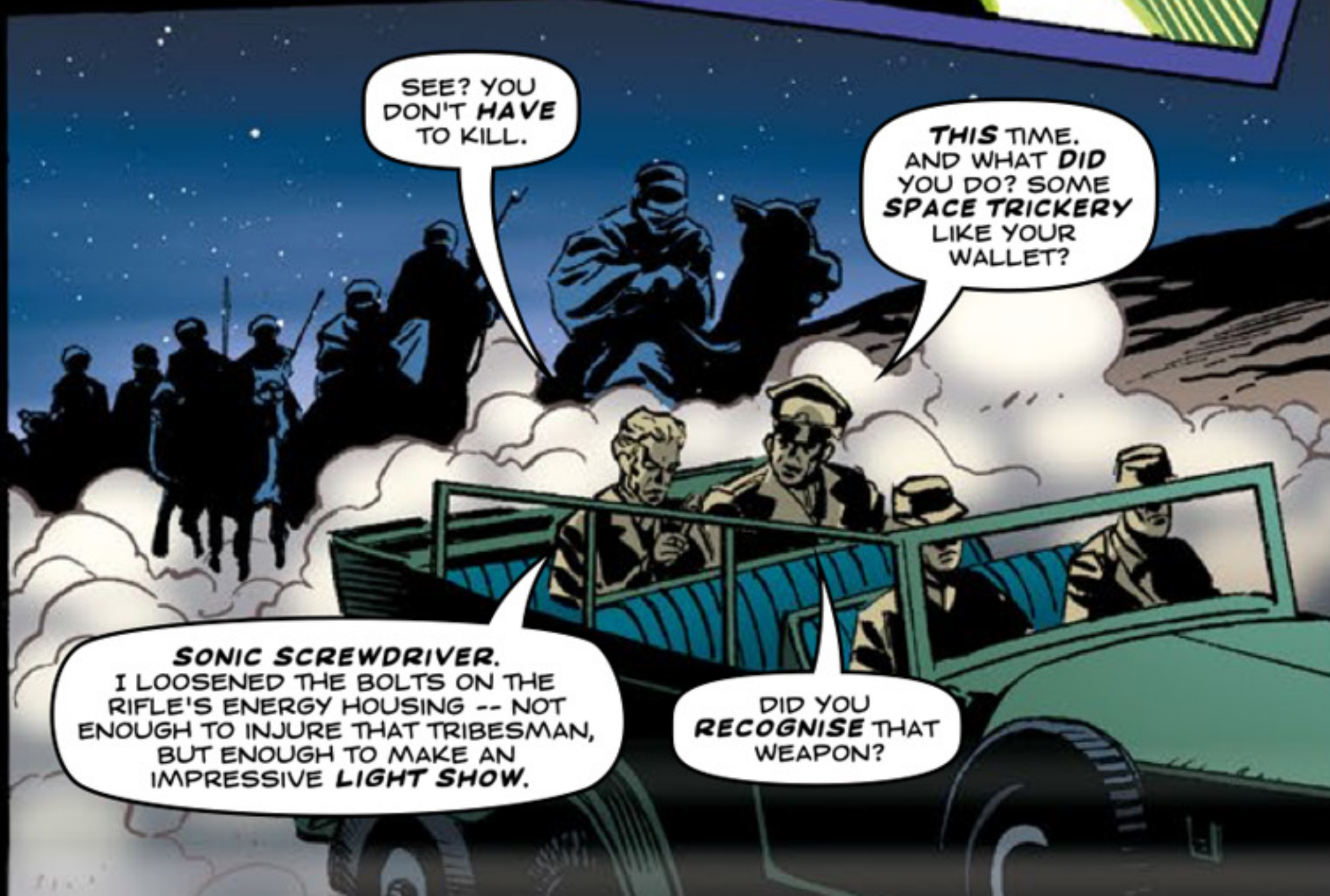
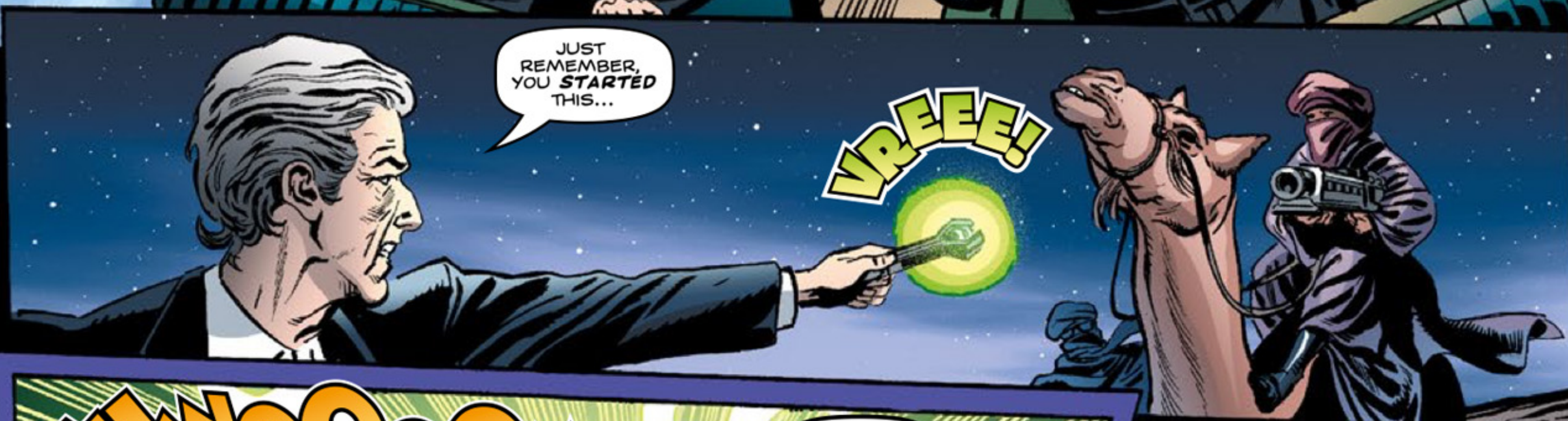
DO **NOT**
FIRE! THESE ARE
OUR **ALLIES**!

THAT OLD
SAYING ABOUT
"FRIENDS LIKE THESE"
COMES TO MIND
ABOUT NOW...

SHAZAAAK!

AGGH!

NO!!!



SONIC SCREWDRIVER.
I LOOSENED THE BOLTS ON THE
RIFLE'S ENERGY HOUSING -- NOT
ENOUGH TO INJURE THAT TRIBESMAN,
BUT ENOUGH TO MAKE AN
IMPRESSIVE LIGHT SHOW.

DID YOU
RECOGNISE THAT
WEAPON?



THE FIELD MARSHALL'S **NOT** GOING TO BE IMPRESSED BY YOU WHEN HE COMES BACK!

CLARA -- WHAT HE SAYS, IS IT **TRUE**?

FROST FAIR -- IT'S THE WRONG CENTURY...

OH, RIGHT, THEY'LL BELIEVE **THAT**...

LOOK, CAN WE JUST WAIT TILL **THE DOCTOR** AND **ROMMEL** GET BACK? WE CAN SORT ALL THIS OUT!

SUCH SHOCKING **INFORMALITY!** "ROMMEL"... AS IF HE WAS A **PET**.

ENGEL! SORT OUT MY STAFF CAR, THE ONE WITH MY **APPARATUS**, AND A PROTECTION DETAIL. WE SHALL HEAD INTO THE DESERT AND **RESCUE** THE FIELD MARSHALL.

SIR!

THERE'S JUST BEEN THIS MASSIVE **MISUNDERSTANDING!** WHAT KIND OF SPY WOULD DRESS LIKE **THIS**?!

YOU ARE RIGHT, OF COURSE. YOU ARE NO SPY...

YES, FRAULEIN OSWALD, I AM **FASCINATED** TO HEAR YOUR EXPLANATION -- WHY HAVE YOU APPEARED IN THE DESERT DRESSED LIKE A PERFORMER IN A **REVENGE TRAGEDY**?

OH, THANK **GOODNESS!** SO WE CAN CLEAR ALL THIS UP?



I KNOW YOU ARE **NOT** A SPY...

BECAUSE **I AM**.



WELCOME! I AM **BHAKI**. PLEASE FORGIVE THE EAGERNESS OF MY WARRIORS -- WE DID NOT EXPECT A VISIT SO LATE AT NIGHT...

BUT NO MATTER. YOU HAVE **SEEN** THE **MIGHTY WEAPONS** OUR NEW FRIENDS HAVE GIFTED US, FIELD MARSHALL, AND...?

... AND **THE DOCTOR**. I NEED TO SEE THESE MEN FROM THE STARS!



BUT OF COURSE. WE ARE ALL **FRIENDS** HERE, YES?

OH, NO.

OH, NO-NO-NO...

IT'S **THEM**.

DOCTOR?



THIS IS BAD, THIS IS VERY, **VERY** BAD --

FIELD MARSHALL, DOCTOR -- MEET OUR ALLIES...

...THE
SONTARANS!

WHO DARES
DISTURB KYGON BROX
AND HIS RETINUE OF THE
GLORIOUS EIGHTH
BATTLE FLEET?!

YOU SHALL
DIE FOR THIS
INTRUSION!



NEXT: WAR SONG!



Unconditional love

It's time to write our Christmas wish-lists to Santa Claus – so what should we be asking for this year...?

BY **JACQUELINE RAYNER**

Dear Santa, For Christmas, please could you bring world peace, a cure for all illnesses and *Mission to the Unknown* returned to the archives, obvs. (Please don't ask me to rank them in order of preference.)

I really don't like writing to Father Christmas, it seems very grasping. Also, you always have to tell him that you've been good. But as the song assures us that he knows your exact degree of goodness or badness anyway, there's not a lot of point to it, and if you're a borderline case you might find he considers it to be a lie which will then tip you into the 'naughty' category. Santa – a no-win situation.

But, with all that in mind, can there be anyone better qualified to answer the Doctor's question "Am I a good man?" than Mr Claus? Eyes were opened wide in this house when the red-coated one popped up post-credits on *Death in Heaven*, although it's probably not quite as out of left field for children who are still at an age where they believe Father Christmas is more real than the recently-revealed-as-real Robin Hood...

Oh, that season finale. You can't create something iconic by design. It's the audience who decides. But you can have a pretty good idea. Cybermen coming down the steps of St Paul's for example. It was amazing the first time, so it's probably going to have a similar impact on those who haven't seen it before (Fan Twin did, of course, point out its origins). And to follow that, Cybermen pushing their way out of graves – that's got to be the image everyone remembers from the finale, right? That's the one moment that children all over the country will be re-enacting as soon as the episode ends. That's the one that's going to be the new Sea-Devils-smashing-out-of-shop-windows-covered-in-giant-maggots moment.

(Brief digression: That makes me wonder, are children of my sons' generation ever going to have that half-remembered memory mishmash thing, now that everything is recorded and rewatched, endlessly repeated on satellite, available on DVD, and – in case all that fails – able to be discovered with a few seconds' worth of googling? Will they ever know the pain of never being able to track down the TV memory that burned itself incompletely into their childhood brain? (In my case, that was something on ITV during the 1980s, with West Country flat-cap-wearing children-as-adults, locking up other children in stables, eating burgers that were strongly hinted to be made out of



ILLUSTRATION: **BEN MORRIS**

'Presumably, as one has to write to Santa anew every Christmas, he'll be judging the Doctor's naughty-or-niceness on the basis of this season alone.'

people, while *The Teddy Bears' Picnic* played sinisterly, and there was something about Arthurian legends thrown in. Honestly, it wasn't some bizarre dream – I definitely saw it!)

Getting back to *Death in Heaven*, as it turns out, it wasn't zombie Cybermen that provided the iconic moment in our house. The image that's stuck with my children – the moment that they've re-enacted again and again, to hysterical laughter each time – is one that wasn't actually in the episode at all. It's a moment that wasn't even hinted at in the episode. What's more, it's a moment that, in their imaginations, wasn't even part of the fiction. This is what I've been hearing over and over again:

THE DOCTOR: (Falling from the sky)
AAAArrrgghhh! My pants have come off!
(Comic-timing beat) Better do that bit again.

Yes, it's the Doctor – or rather Peter Capaldi, as this imaginary happening occurred behind-the-scenes – sky-diving from the exploding UNIT plane and going so fast that his pants come flying off. (Note to American readers: they definitely don't mean his trousers.) The scene then has to be re-recorded. This is, it seems, *hilarious*. Oh, what am I doing with my snootily superior 'it seems'? This, as interpreted by my children, really *is* hilarious. I laughed and laughed too. And especially nice that after watching an episode full of death and misery and sacrifice, what stayed with us was laughter and invention and the joy of being a family together.

Presumably, as one has to write to Santa anew every Christmas, he wipes the slate clean each year, so he's going to be judging the Doctor's naughty-or-niceness on the basis of this season alone. Well, the other thing in *Death in Heaven* that made both twins laugh (a moment that actually *was* there on the screen) was the Doctor calling himself an idiot. It was funny because it was a grown-up who was saying it; but it was made *more* funny because they – and we – know that it obviously isn't true. The Doctor isn't perfect and he isn't (thank goodness) a superhero. He gets things wrong, and he does bad things. But he's not an idiot, and he's not a bad man. And the reason I know this for sure is because of one sentence from the week before.

"Do you think I care for you so little that betraying me would make a difference?"

I will forgive this season of *Doctor Who* everything for that one extraordinary line.

Unconditional love. You hear about it a lot when you become a parent. And I probably didn't fully understand it until I was a parent. But here was the Doctor, suddenly, out of the blue, expressing it in the most astonishing way, and I love him for it. Not unconditionally. But a lot.

So, dear Santa, for Christmas, please could you make the Doctor understand that he's not an idiot. And that he *is* a good man. Thank you.

Lots of love, Jac xxx

PS I really wouldn't say no to world peace and *Mission to the Unknown* as well, though. Ta. **DWM**

THE **DWM** REVIEW OF 2014

It's been another glorious 12 months in the world of *Doctor Who* – so let's race back to where it all began, and relive the whole year again...

FEATURE BY **JASON ARNOPP**

On my giddy aunt, pass the aspirin. Hell of a party, wasn't it? Doctors and Daleks and Zygons and continuity and party streamers everywhere. Fifty years celebrated, big time. One Doctor

lost, a new Doctor gained. Wheel turns.

We pry ourselves from the debris of Christmas (the Earth event *and* the Trenzalore town), brush off the silly-string and squint into the golden glare of the year to come. A year in which Peter Capaldi, and Peter Capaldi alone, shall be our new icon.

"It's time," roars Steven Moffat from a mile-high pulpit made of wooden Cyber-heads, "for *Doctor Who* to get back to what it is, and always must be – one man, one TARDIS, the whole universe."

Let's train our eye-stalks on how this happened, month by momentous month...

JANUARY



7 January marks the first day of filming for Peter Capaldi's debut series of *Doctor Who*, with *Kill List* film director Ben Wheatley at the helm. The production team surely feel buoyed by good ratings news: a mighty 11.14 million people (in the UK alone!) witnessed Matt Smith's swansong in Christmas Day's *The Time of the Doctor*. The story is released on DVD and Blu-ray this month, in a package along with the Eleventh Doctor's other Christmas Specials. **DWM** 469, sporting its traditional 'Peter Capaldi IS THE DOCTOR!' cover line, also confirms that the 50th Anniversary Special *The Day of the Doctor* saw *Doctor Who* become the week's Number 1 programme for only the fourth time in its history, as well as British TV's most timeshifted programme to date.



First-day nerves! Peter Capaldi arrives on set for his first day's shooting as the Doctor.



Outgoing producer Marcus Wilson.

The Twelfth Doctor is being fed to us, piece by piece. "First the eyebrows!" Steven tells the press, referring of course to *The Day of the Doctor*. "Then, at Christmas, the face! Coming soon, the whole Doctor. In the Cardiff studios, the Capaldi era begins."

January is all about the Twelfth Doctor's new suit and boots, unveiled on Monday the 27th. The image bounces around social media, prompting much use of the term 'Pertwee-esque' and various comedic Photoshop jobs placing the Doctor on, for instance, a disco dancefloor.

"He's woven the future from the cloth of the past," announces Peter Capaldi. "Simple, stark, and back to basics. No frills, no scarf, no messing, just 100% rebel Time Lord."

For anyone who remembers *Doctor Who*'s off-screen 'wilderness years', it's still peculiar to see the mainstream press analysing our hero's look. *The Guardian* reckons, "The costume sits somewhere between those of the previous two Doctors and a slightly flamboyant best man cutting shapes at a wedding reception", while the *Daily Telegraph* brands it, "a truly British bit of kit fit for a truly British, time-travelling, alien hero." Against all odds, Gok Wan's thoughts on the costume remain private.

Speaking exclusively to **DWM**, Peter Capaldi reveals the truth behind that brief, electrifying shot in *The Day of the Doctor* ("I didn't realise it was basically just my eyes... so I was as surprised as everyone else by the brows!") and cements his growing reputation as A Proper *Doctor Who* Fan. "Something like *The Web Planet* lived powerfully and expansively in my head for decades... until the DVDs came along and spoiled the party. But I'm glad to say that the Menoptra eventually flitted back into my dreams, where they belong." The campaign to get the Zarbi back into *Doctor Who* starts, and quite possibly ends, here.

Steven confirms, in these same pages, that the next two years of *Doctor Who* will not see the series-splitting strategies of 2012 and 2013. He further asserts it's "time for the show to flip around a bit. The new version of the show is very old now... We need the kick-up-the-arse Doctor, in a way, to frighten you and make you think, 'Oh, it's a different show again.'"

Steven also pays tribute to departing *Who* producer Marcus Wilson, who went out on a decided high with *The Time of the Doctor*. "In his quiet, Northern, often sardonic way, he has been one of the true giants of this show... Marcus Wilson is brilliant. I will always remember when the producer of *Doctor Who* was Marcus Wilson."

Our man Jonathan Morris passes judgement on the recently-recovered 1968 story *The Enemy of the World*, relishing not only its very existence but its 'unconventional' and 'fascinating' nature. 'As an experiment it doesn't entirely succeed,' he concludes, 'but it should be cherished for daring to be different.'

ALSO THIS MONTH: Tom Baker marks his 80th year on Planet Earth on 20 January; *Doctor Who*



Incoming exec Brian Minchin.

and Matt Smith bag Best Drama and Best Drama Performance at the National Television Awards; malignant slug Sil (Nabil Shaban) returns to face the Sixth Doctor and Flip in the Big Finish audio play *Antidote to Oblivion* written by *Vengeance on Varos* scribe Philip Martin; a new **DWM** Special – *The Missing Episodes: The Second Doctor Volume Two* – hits racks in good newsagents everywhere; and 1967 Cybermen TV serial *The Moonbase* makes its DVD debut, with Planet 55 Studios' animation standing in for the missing first and third episodes.

FEBRUARY



No matter how excited we are about the arrival of Doctor Twelve, we shall never forget Doctor Eleven. That's why we devote this issue's cover story to Matt Smith.

Graham Kibble-White stalks

Matt through various press rooms, trailers and studios from October 2009 to September 2013, the week before the actor films his regeneration sequence. "I remember my first day," Matt ponders. "It's so odd thinking back. It was nerve-racking. How have four years passed?"

During August 2013's *Doctor Who Live*, which revealed Peter Capaldi's casting, Matt had revealed how Peter had congratulated him after 2010's *The Eleventh Hour* was aired. He tells us more about that now: "It was on Wardour Street [in Central London] and he came up and went, 'You're great, man, I think you're great!' And I was like, 'Wow, thanks Peter Capaldi! I think you're great!'"

Matt confesses that he "really needed" that assurance. "I can say this to you now: it was such a weird time for me. Very different for Peter. Everyone goes, 'That feels right.' For me, everyone was saying, 'That feels wrong.' Then *The Eleventh Hour* came out and people started to slowly – I think – come around."

Asked what he'll miss most, he replies, "People. And being the Doctor – cos that's amazing."

"I hope people will realise," says Steven, "how much of a performance it has been from Matt. He's not like the Doctor in real life. He's actually a cool young guy, rather than an asexual twittering nutcase. I don't think he'll ever stop having that compartment in his head where he just thinks, 'Right, I'm going to be the Doctor for a while, because I like him.'"

While Steven oscillates between wistful tributes and bashing away at scripts, new exec producer Brian Minchin swoops in to write the man's **DWM** column for him. Formerly script editor on *Doctor Who* and *Torchwood*, and producer on *The Sarah Jane Adventures*, Brian notes, "There have been EIGHT executive producers on *Doctor Who* alongside Steven and Russell [T Davies] since 2005. Eight in nine years! No wonder you keep us all at a cautious distance." He adds, "None of us work here without thinking: *Doctor Who* deserves to be the best: are we up to it? It what keeps us going when the days get long and the arguments get tetchy. And in that

kernel of self-doubt, inside that motivation to be better than we think we can be, is the strongest criticism any of us will ever get.'

This issue sees the launch of a three-part *Designing Doctor Who* feature on the rise of model-making maestro (and author) Mike Tucker and his veteran colleagues Alan 'Rocky' Marshall, Nick Kool, Colin Mapson and Peter Tyler. Still working on the show to this day, they talk us through the early years of the BBC's Visual Effects Department, which sounds like a right old chaotic hoot. "One day," remembers Mike, "someone picked up a rubber brick and threw it at someone else. It missed... but then a mechanical dodo waddled out, which had been activated by this brick! I loved the fact that, in this workshop you could find rubber bricks and mechanical dodos next to each other."

Ever wonder what thrilling shenanigans the Eleventh Doctor got up to during his lengthy reign over Trenzalore? BBC Digital provides answers with its ebook collection *Tales of Trenzalore*, which gathers stories about his tussles with the Ice Warriors, the Krynoids, the Autons and the Mara!

Long-lost 1968 serial *The Web of Fear* finally reaches DVD – but it won't be the last time this year that *Doctor Who* viewers are terrified by train tunnels. Meanwhile, Matthew Sweet's review of *The Moonbase* pinpoints a seachange in the Second Doctor's character: 'It's as though Patrick Troughton's Doctor has woken, shattered and hungover, after some insanely protracted binge... He still enjoys physical comedy... but there's a new note of sobriety in his performance.'

ALSO THIS MONTH: Big Finish releases *Dark Eyes* 2, starring the Eighth Doctor and companion Molly; The Time Team celebrate Donna Noble's return in 2008's *Partners in Crime*; and the Eleventh Doctor and Clara embark upon their final **DWM** comic strip adventure *The Blood of Azrael*. Sadly, this month brings news that Christopher Barry, one of *Doctor Who*'s most prolific directors, died on 7 February.

MARCH



We mercifully resist the urge to plonk a conical, gaily-coloured birthday hat on our cover Dalek, as we celebrate 50 years of Terry Nation's (and designer Ray Cusick's) psycho pepperpots. Okay, so the actual birthday was three months back, but goodness gracious, let's not dwell. We take a look inside a Dalek's Dalekanium casing; current voice of the Daleks Nicholas Briggs interviews their former voice artist David Graham; *The Fact of Fiction* focuses on the first ever Dalek serial *The Mutants*, aka *The Daleks*; and Jonathan Morris' exhaustive Dalek essay climaxes with the notion that, 'They are a reflection of ourselves and what we're capable of, what we have been and what we may become... When you hear political figures attacking those who are 'unalike', who do not conform, you're hearing the voice of the Daleks.' ►

"He's woven the future from the cloth of the past. Simple, stark, and back to basics. No frills, no scarf, no messing, just 100% rebel Time Lord."



◀ Writing advice from Steven Moffat? That's the kind of stuff you can literally only buy in an issue of **DWM**. 'The objective of a script,' writes Steven in his question-and-answer column, 'is to keep people reading. Seriously, that's it. Keep them turning the pages. So entertain, seduce, amuse, tease.' He reveals that, when writing a pre-credits teaser, he imagines the viewer with one arm in a coat, about to go to the pub. 'Now, given that your audience might even be on a promise with someone really hot, how do you stop them putting the second sleeve of their jacket on?' His answer is not to sew that second sleeve up, but to 'think of something. But understand that you're heading to the opening titles, and everyone's seen those before, and there's a hot person waiting in the pub.'

Four months after *The Web of Fear* was made available via iTunes, triggering excitable and caffeinated fan parties a-go-go, our Richard Atkinson sets out to give it 'a more leisurely appraisal'. He decides that it's 'not quite perfect'. Burn the heretic! The beginning of Episode 5 'staggers a little', he says, also believing that *Web* requires knowledge of the Yeti's debut serial *The Abominable Snowmen* to be fully effective.

BBC Books republishes eight *Doctor Who* novels under the banner of *The Monster Collection*. These visually jazzed-up and pleasingly uniform titles include Chris Boucher's *Corpse Marker*, Mike Tucker and Robert Perry's *Illegal Alien* and Jonathan Morris' *Touched by an Angel*.

We're very sorry to learn of the passing of both Kate O'Mara, the distinguished British actress who gave *Doctor Who* her recurring performance as the Rani, and Derek Martinus, the great director of the likes of *The Evil of the Daleks* (1967) and *Spearhead from Space* (1970).

ALSO THIS MONTH: Character releases a new batch of *Doctor Who* action figures, including the Twelfth Doctor as seen in *The Time of the Doctor*; it is futile to resist our new **DWM** bookazine, *The Essential Doctor Who: Cybermen*; the Fourth Doctor and Leela meet *The Crooked Man* in John Dorney's Big Finish audio play; and the latest ABC figures show **DWM**'s sales at their highest ever, thanks to you. Hooray!

APRIL



Now we've recovered from the joy of seeing the Eighth Doctor return for seven whole minutes in November's *The Night of the Doctor*, we feel able to celebrate it properly with a Paul McGann cover story.

Paul presents himself to Benjamin Cook as a shy virtual recluse, who rarely answers his phone or front door, and is 'rubbish' at answering fan-mail: 'Seriously, don't waste money on stamps. I won't reply.' He describes the minisode, and the reaction to it, as 'the perfect storm... All those years since '96 where perhaps I thought that, by dint of the failed TV pilot, that the Eighth Doctor, though liked in some quarters, perhaps wasn't so liked in others, and was only tolerated in the grand scheme of things... There's no doubt now that the Eighth Doctor is right there in the heart of it. He's earned his place and that's really gratifying.'

Tom Spilsbury corners *Hide* and *The Time of the Doctor* director Jamie Payne to grill him about his work – and the moment on set when Matt Smith became Peter Capaldi. "It's a real credit to Matt," says Jamie, "that although it must have been emotional for him, he wanted to empathise with Peter. He wanted to acknowledge how nervous Peter must have been, and put his own feelings aside.



'In March, we learn of the sad passing of Kate O'Mara, the distinguished British actress who gave *Doctor Who* her recurring performance as the Rani.'

So he gave Peter a big hug as he walked off. And that's Matt. There must have been a bit of him that wanted to just go and not see Peter at all. But he welcomed him onto the TARDIS with such grace and generosity and humility."

John Levene relates how playing bit-parts as a Cyberman and a Yeti led to his casting as UNIT regular Sergeant Benton from 1968's *The Invasion* onwards, thanks to director Douglas Camfield recognising his potential. John also sheds light on the pressure which Jon Pertwee felt on becoming the Third Doctor. "Jon knew – as we all did – that elements at the BBC wanted to kill off *Doctor Who*, and they had come close to ending it after Pat Troughton left... Jon did not want to be the Doctor who failed and killed off the show. I saw him cry with carrying that responsibility a couple of times in that first year."

Mike Tucker and his FX wizards fondly remember one of their most triumphant creations – firing the TARDIS through a brick wall at some Daleks for *The Day of the Doctor*. "A track was made, 25 feet long, with our TARDIS model riding a little trolley attached to a bungee! It was literally catapulted through the wall." Adds Rocky Marshall: "We made the Dalek models so that mutants could fly out of them on impact. When that happened, we whooped. And it happened in 3D, so we whooped three times!"

ALSO THIS MONTH: BBC Digital releases the Sixth Doctor ebook *A Handful of Stardust* by crime writer Jake Arnott; and the second part of Mary Tamm's autobiography, *Mary Tamm: Second Generation*, comes out via Fantom Films. *The Talons of Weng-Chiang*'s loveable duo Jago and Lifefoot return for a seventh audio series courtesy of Big Finish, which also releases the Fifth Doctor story *Moonflesh* by Marc Morris among other audio gems.

MAY



With these two issues of **DWM** within the month of May, we are really spoiling you.

Author Andrew Cartmel writes fully and frankly in issue 473 about his late-80s tenure as *Who* script editor. He admits he would have had Sylvester McCoy's debut 1987 serial *Time and the Rani* 'extensively rewritten or dropped entirely', if he hadn't only just arrived in the job. He did, at least, manage to stop writers Pip and Jane Baker from fashioning a cliffhanger in which an axe is held over a baby in King Solomon's times. So, small victories.

A man well accustomed to whopping great victories is Marcus Wilson, who presided over *Doctor Who*'s production for three-and-a-half years. He pays tribute to previous producers, saying he felt he was "standing on the shoulders of giants", and admits he had mixed feelings when it came to leave. "Like Matt, I thought long and hard about doing another series. By the end of the [2013] season, we'd achieved so much of what we'd set out to do, and I could have easily done another series or two. Watching Peter and Jenna act out the regeneration scene, I wished I was doing the next series, but then you shake it off and go, 'No, on you go! Let me enjoy it as a punter!'"

Issue 474's fold-out cover is a real monster-mash, as we tot up YOUR votes to determine the most-loved of the show's first 241 tales. 'Genesis of the Daleks was our inaugural winner back in 1998,' writes Tom Spilsbury in his *Letter from the Editor*, 'while in our 2003 and 2009 surveys *The Caves of Androzani* came out on top of the pile. Will either triumph again or will a new winner emerge?'



The best of The First 50 Years!
The Day of the Doctor wins **DWM**'s poll to find the best story ever.

As it turns out, *Genesis* and *Caves* rank at Numbers Three and Four respectively, while *Blink* remains solid as an angel-shaped rock at its 2009 position of Number Two – and *The Day of the Doctor* wins! Pray, let us spare a pang of affection for 1984's *The Twin Dilemma*, languishing at Number 241.

"You sort of don't expect to get an award from fans," says a delighted Steven, who has also weighed in at Number Seven with *The Empty Child/The Doctor Dances*, "because *The Day of the Doctor* was so obviously, blatantly, supposed to be a mass-appeal show. We had to watch it so many times, and by the end it made absolutely no sense to me at all. It was just light and colour and noise!" His mantelpiece becomes even more crowded when *The Day of the Doctor* wins the *Radio Times* Audience Award at the 2014 BAFTA Television Awards.

Our readers' poll results also honour two dear departed *Doctor Who* legends. Sarah Jane Smith (Elisabeth Sladen) is your Favourite Companion, while the show's first producer, Verity Lambert, is singled out for her Special Contribution. Lastly, Tom Baker is overjoyed when we hand him the award for Favourite Doctor (with Matt Smith and David Tennant chomping at his heels). "Wow," he booms, "Do you think this will advance my career?"

Our comic strip Eleventh Doctor goes out with a big bang in *The Blood of Azrael*'s concluding part. His last words? "This night's for dancing!!!"

ALSO THIS MONTH: BBC Digital releases new Tenth Doctor ebook *The Bog Warrior* by Cecelia Ahern; Panini offers *The Cruel Sea*, a collection of Ninth Doctor and Rose comic strips; BBC Books issues *Wit, Wisdom and Timey-Wimey Stuff* – *The Quotable Doctor Who* by Cavan Scott and Mark Wright; and the Fourth and Fifth Doctors enjoy Big Finish jaunts in *Last of the Colophon* and *Tomb Ship* respectively. And in her *Relative Dimensions* column (**DWM** 473), Jacqueline Rayner tests a few classic *Who* monsters on her children, to see how scary they are. Happily, the hand from 1976's *The Hand of Fear* receives the, er, thumbs up.

JUNE



The new series of *Doctor Who* might still be a couple of months away, but **DWM** 475 previews one aspect of it: the return of the Paternoster Gang. Neve McIntosh (Madame Vastra) and Dan Starkey (Commander Strax) acknowledge the difficulties of wearing prosthetic hands ("If you go to the toilet, you just have to rip the hands off

altogether," confides Neve), while Catrin Stewart (Jenny) expresses relief that their characters have a life beyond Matt Smith's era: "When Matt left I thought, 'Ah, that'll be us'... so it's great that we're established characters with Jenna and welcome the new Doctor!" As if to further establish the ticklesome trio, they also star in this issue's new comic strip tale, *The Crystal Throne* – sans Doctor!

Catrin praises Jenny and Vastra's relationship: "It's a lovely story, because they're very fond of each other and it's not a big deal. It makes it normal. Kids might go to their mum and ask why she's married to a woman. It's quite touching."

Andrew Cartmel and *Remembrance of the Daleks* and *Battlefield* writer (and now popular novelist) Ben Aaronovitch discuss similar matters. "Modern *Doctor Who* has played a big part in social change," Ben reckons. "For example, saying 'Gay people exist, here they are on TV'... Of course, we could never have had gay characters when we were doing *Doctor Who*, despite the fact that you and I were just about the only straight people in the production office at the time!"

We run the first part of Matt Adams and David Southwell's extensive interview with the legendary Terrance Dicks, the show's former scripter and script editor, not to mention consummate Target novelist. As Matt and David begin to chart Terrance's six-decade career, the great man declares, "Steven Moffat is always very nice about me, bless him, but I have told him that whatever he does he must not offer me a job. I am not tempted! I've done my share! It's a different generation. Bless you, my children, now it's over to you!"

ALSO THIS MONTH: Peter Capaldi shows off by winning an award for his contribution to TV (the Royal Television Society Scotland) before even appearing full-time as the Doctor; The Fourth Doctor and Leela set out to *Destroy the Infinite* in one of Big Finish's latest releases; and BBC Books issues *The Shakespeare Notebooks*, which offers examples of how the Doctor (may have) influenced the Bard's work.

JULY



"The time of Capaldi is almost upon us!" cries Steven in his **DWM** column, before introducing all the writers for the new series: himself ('Apparently it's contractual'), Phil Ford ('Inside that man's head there are explosions *all the time*'), Mark Gatiss ('His best line in this script includes the word "vegetables"'), Steve Thompson ('He's ▶

◀ cleverer than you. Accept that and get on with your life’), Gareth Roberts (‘A tiny little pipe-smoking Irishman, with a giant ginger beard and a wooden leg. At least he probably is – it’s been so long since he came out for a drink, I’m hazy’), Peter Harness (‘A new writer to *Doctor Who* and one who is going to stick around, I promise you’), Jamie Mathieson (‘He’s written two barn-storming, brilliant episodes this year’) and Frank Cottrell-Boyce (‘His writing is so lyrical, visual and imaginative, I feel like a clumsy word-oaf next to him. Mind you, that isn’t a stretch’).

Doctor Who’s production designer Michael Pickwood tells Simon Guerrier about his career, which has seen him work on such diverse movies as *Hawk The Slayer* (1980) and *Withnail and I* (1987), before he settled down in Cardiff to build worlds from 2010’s *A Christmas Carol* onwards. This genius extols the old-school virtues of a pencil and paper: “You need to be able to sit in a pub at lunchtime with a piece of paper and a pencil and draw a picture with measurements from which someone can build the set. Because one day you might be at a place where there’s no battery and no power so your computer wouldn’t work anyway.”

John Hurt’s ‘War Doctor’ gets his own novel! George Mann’s ambitiously widescreen *Engines of War* spotlights the character introduced in the 50th Anniversary Special. “Imagine a big-screen *Doctor Who* movie was made during the show’s hiatus,” says George. “I wanted to create a bridge between the twentieth and twenty-first-century runs of the show. It’s one particular story of the Time War – hopefully quite an epic, exciting story.”

ALSO THIS MONTH: Big Finish releases *The Abandoned*, written by none other than Leela actress Louise Jameson, alongside Nigel Fairs. And we casually run the first picture of Michelle Gomez in mad Edwardian nanny garb, because she’s been announced for the two-part finale as playing ‘The Gatekeeper of the Nethersphere’. We imagine there’s nothing more to the character than that.

AUGUST



There’s new *Doctor Who* on UK screens this month! The first dose is feature-length, in the shape of *Deep Breath* on 23 August, which is also screened at certain UK cinemas. London and dinosaurs and clockwork half-faced men, oh my. Then comes the action-packed *Into the Dalek*, with its wonderfully self-explanatory title.

Back through time on 7 August, Peter Capaldi and Jenna Coleman embark upon a global tour to launch the new series. They visit Seoul, Sydney, New York and Mexico City before ending up in Rio de Janeiro. Mystifyingly, they eschew the TARDIS in favour of aeroplanes, cars and things like that.

Obviously, Peter’s already done his **DWM** interview, because that had top priority. In this issue 477 chat, he divulges part of his *modus operandi* while preparing for the role. “I compiled a list of people in real life who I thought had elements of the Doctor about them and were inspirational in some ways.” He won’t tell us who’s on the list, but does offer his own take on the Twelfth Doctor’s sterner edge: “It’s less him being hard on people; it’s more that he doesn’t understand quite how you talk to human beings. It’s less ‘I don’t suffer fools gladly’; more ‘Oh, they’re quite complex, these human beings. They need to be comforted from time to time’... My Doctor can’t be bothered hanging around and making life lovely for companions and other human beings, making them welcome. It doesn’t mean they’re not welcome.”



Take a deep breath!
Doctor Who returns to television screens in August.

“There are some amazing things coming along! We already have some great ideas for 2015...”

How wonderful to see this award-winning actor so happy to be in the *Doctor Who* fold and speaking of the future with such enthusiasm. “There are some amazing things coming along! We’re already ahead of the curve, with some great ideas coming for 2015.” He injects only a slight hint of caution with, “We’ve discussed next year, but there’s no guarantee it’s certainly me. But I hope it is... I feel as if I’m here to look after the part for the time that I have it, and to look after the character of Doctor Who while I’ve got him.” With that, he strides off into the Land of Fiction to make his debut appearance in our comic strip, in the dramatic final panel of *The Eye of Torment*’s opening instalment.

Tom Baker, Louise Jameson and former *Who* producer Philip Hinchcliffe join us for a pub lunch to celebrate next month’s release of Big Finish’s *Philip Hinchcliffe Presents* box set, which recreates the heady atmosphere of the Fourth Doctor and Leela’s escapades under Hinchcliffe and writer/script editor Robert Holmes’ stewardship. They all offer their reasons for sticking with *Doctor Who* after 40 years. Notes Tom, “At my age it’s nice to be able to retrieve someone like the Doctor – someone who can still scamper around”, while Philip says his “accidental” return to *Who* has led to “fun, creative things with no pressure.” Louise sums up the power and glory of *Doctor Who* as well as anyone else this year: “It champions the underdog, it makes the bullied feel protected and it has almost singlehandedly made geekdom feel fashionable. Why wouldn’t I want to be part of that?”

For the first time since 1984, Matthew Waterhouse reprises his role as companion Adric, in Big Finish’s *The Fifth Doctor Box Set*, which comprises two new adventures for him, the Doctor, Tegan and Nyssa. “Big Finish asked me right at the beginning,” says Matthew, “but I was slightly uncomfortable about doing it... purely because the idea of playing an adolescent boy seemed like a really difficult thing to do when you’re not 15.”

ALSO THIS MONTH: Our **DWM** Special documenting the 50th anniversary, *The Year of the Doctor*, gleams on racks in good newsagents everywhere; Jac Rayner’s *The Official Quiz Book* emerges via BBC Books; and Big Finish goes monster-mad with Nicholas Briggs’ *Zygon Hunt* and Jonathan Morris’ *Revenge of the Swarm*, which sees the return of the Nucleus from 1977’s *The Invisible Enemy*.

SEPTEMBER



Brand new, factory-fresh *Doctor Who* lights up our screens every single Saturday night this month! *Robot of Sherwood* shoots arrows into funny bones; *Listen* reveals a brand new and rather unexpected superpower; *Who* turns all *Hustle* in *Time Heist*; and the Doctor finally accepts that Coal Hill School job in *The Caretaker*. **DWM** confirms that Peter Capaldi’s debut story was seen by over nine million viewers, which is the best rating achieved by a regular series episode of *Doctor Who* since Matt Smith’s own debut *The Eleventh Hour* in 2010. And

the Twelfth Doctor’s face appears on novel covers for the first time when BBC Books unleashes the first three Twelfth Doctor novels: *Silhouette* by Justin Richards, *The Crawling Terror* by Mike Tucker and *Blood Cell* from James Goss.

Frank Skinner tells us about his guest role as Chief Engineer Perkins in upcoming episode *Mummy on the Orient Express*. Not only is Frank a **DWM** subscriber, but when he received the call inviting him to read for the role, he was watching episode three of 1964’s *The Sensorites*. We even callously ask whether he’d choose to support *Doctor Who* or the England football team... and he chooses *Who*! Frank is definitely one of us.

Former *Sarah Jane Adventures* head writer and *Wizards vs Aliens* co-creator Phil Ford discloses that, while writing *Into the Dalek*, he didn’t initially know who would be playing the Doctor. “Steven was talking in terms of a Tom Baker-style Doctor, so basically, for my first draft, I sat down and wrote the Fourth Doctor! Quite late in the process, I found out it was Peter Capaldi – and by then, Steven was talking about ‘an angry Billy Connolly.’”

We relate the remarkable story of Billy Hanshaw, a motion graphics pro from Leeds. In September 2013, Billy had uploaded his own take on the *Doctor Who* title sequence to YouTube as “a portfolio piece”. Then his world went mad. “Brian Minchin told me that both he and Steven were huge fans of my sequence. He then asked if I would be interested in helping them out with the titles for the new series. I didn’t have to give that one much thought!”

Mark Wright investigates next month’s *The Worlds of Doctor Who*, Big Finish’s epic adventure intended to mark the company’s 15th anniversary. Explains producer David Richardson, “I wanted us to tell one story through different time periods, using characters in our *Doctor Who* spin-off ranges. We begin with Jago and Litefoot in the 1890s, work through to Counter-Measures in the 1960s, shift to a third set of characters in a different time zone, then come into the present day with the Sixth Doctor and the Gallifrey team.”

ALSO THIS MONTH: Penguin publishes *The Official Doctor Who Annual 2015*; *Doctor Who* comes to Minecraft on the Xbox 360; and *Full Circle* writer Andrew Smith takes the First Doctor, Ian, Barbara and Susan into the *Domain of the Voord* courtesy of Big Finish, which also releases two Seventh Doctor plays: James Goss’ *Mask of Tragedy* and Matt Fitton’s *Signs & Wonders*, not to mention the interview set *Tom Baker At 80*.

OCTOBER



Kill The Moon startles viewers with both its marauding lunar spiders and its science-dodging flamboyance (after all, this genre isn’t called ‘science fact’); *Mummy on the Orient Express* boasts a monster too scary to feature in the BBC series trailer; *Flatline* thrillingly exploits the ‘Dimensions’ part of that TARDIS acronym; and *In the Forest of the Night* presents an environmental catastrophe... or does it?

Samuel Anderson, who plays new series regular Danny Pink this year, sums up his and the Doctor’s fractious relationship as “like two little boys bickering over who’s going to be best friends with Clara – who’s going to get the most attention. Peter has the Doctor’s sarcasm down. He’s so funny with it. Acting opposite Peter is always a great test of how good you are at not corpsing.”

Matt Adams’ candid interview with 1960s story editor and producer Derrick Sherwin paints him as one of the show’s most entertainingly forthright contributors. Derrick’s engaged in a long-term



Two *Doctor Who* fans agree to disagree over which is the best episode of *Colony in Space*.

legal tussle with the BBC over the rights for UNIT, which he insists should rest with him; grouses that Steven Moffat “gets on my tits”; and is hilariously earthy when it comes to explaining his and Terrance Dicks’ pivotal decision to introduce the Time Lords at the end of 1969’s epic *The War Games*. “It was a case of how shall we end this? Let’s go back to the beginning and say he was a renegade Time Lord, a pain in the arse for the other Time Lords who stole his TARDIS and buggered off around the universe.” Poetry!

ALSO THIS MONTH: Our 2013 *Merchandise Poll* results dish out honours to the likes of Alistair Reynolds’ BBC novel *Harvest of Time* and Marcus Hearn’s non-fiction tome *The Vault*; Puffin updates its 2013 series of ebooks with a new Twelfth Doctor story, *Lights Out*, by *The Spiderwick Chronicles*’ author Holly Black, while Big Finish sends Jago and Litefoot off on their eighth bunch of perilous japes.

NOVEMBER



Come way, way back with us through the mists of time, if you will, to last month, when the wonderful Michelle Gomez graces the cover of issue 480 and TV’s *Doctor Who* is tonally the darkest it’s been since Russell T Davies revealed the human race’s final evolution in 2007. And the Master is back... as the Mistress! “Everything about making the Master the Mistress kind of ups the ante,” Michelle tells us. “It makes everything that



Death in Heaven brings another series to a close.

little bit more dangerous. What do the Doctor and the Mistress mean to one another? Who is she to him? And I love the fact that we’re suggesting that Mary Poppins is perhaps the most evil woman in the universe...”

Dark Water aptly goes out the day after Halloween, inspiring complaints from some viewers over its ideas on cremation, plus dismay from others who aren’t keen on the Master’s gender makeover. Then *Death in Heaven* delivers a climactic trio of emotional slam-dunks, its transmission perfectly timed on the day before Remembrance Sunday.

Experienced *Who* director Douglas Mackinnon describes the challenge of filming things we can’t quite see in *Listen* and pulling off a staggering 192 CG shots in *Flatline*; Siobhan Redmond, the new incarnation of everyone’s favourite amoral Time Lord scientist in next month’s Big Finish release *The Rani Elite*, tells us, “It’s always enjoyable to play clever women – particularly clever women who think they’re good at making jokes”; and we extensively ponder the Doctor’s own question, “Am I a good man?”

ALSO THIS MONTH: *The Complete Eighth Series* reaches DVD and Blu-ray; BBC One’s *Children in Need* screens a preview clip from the Christmas Special; Issue 3 of our *Essential Doctor Who* bookazine series takes a long, hard look at various *Alien Worlds*; the Eighth Doctor and Molly return for Big Finish’s *Dark Eyes 3* series; and the same company presents the Sixth Doctor and Peri story *Masters of Earth*. Guess who the villains are in that last one, eh?

DECEMBER



You’d think us peculiar if we started telling you what’s in issue 481, the very issue you’re holding right now. That’s what the contents page is for. So we’ll just note that Jacqueline Rayner’s Big Finish audio adaptation of Gareth Roberts’ Virgin *New Adventures* novel, out this month, would make a splendid stocking filler, then raise a glass of eggnog to the majesty of the tenth consecutive *Doctor Who* Christmas Day Special. We’ll also follow our noble yuletide tradition of smirking out through the fourth wall. A merry Christmas to all of you at home! **DWM**



CHRIS



EMMA



MICHAEL



WILL

The continuing mission to watch all 813 episodes, in order from the start...

THIS ISSUE Episode 752 – THE NEXT DOCTOR

The Double

The Cybermen's newest upgrade is a wall-crawling thing called a Shade. To ensure it could slink, they kidnapped a mink, then shaved it and had a coat made.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"N

ow there's a proper Dickensian-looking Christmas scene," says Emma, as the TARDIS materialises in a bustling festive scene and a delighted Doctor steps out to join the fun. "There's even an

urchin!" she squeals.

"Nice subtle *Christmas Carol* quote in there too," says Chris. "And my mate John Hutch is in that choir! Hi John!" he coos.

"Aw, of course, the Doctor's on his own. It feels wrong, doesn't it?" says Will.

"At least he looks a bit happier since the last time we saw him," Michael points out.

Chris agrees. "I love it when the Doctor's excited and mischievous. Really gears you up for the story" he says.

"All that's missing is a companion," notes Michael.

As if on cue, the Doctor hears someone call his name and he dashes off in search of adventure. He finds the woman who's yelling, but he's clearly not who she's expecting.

"So who's she shouting for if it's not our Doctor?" wonders Emma. "Oh, a well spoken English gent with a disarmingly charming smile and a childish glee at the prospect of danger!" she says, delighted. And who else could this man be but... The Doctor! The one, the only, and the best!

"Well that's one way to introduce the next Doctor!" says Will.

Wherever there's a Doctor, there's sure to be some kind of horrendous creature lurking in the shadows. And we've rarely seen anything as horrendous as a bronze Cyberman face attached to what looks like a bundle of old rags.

"Oh," says Michael.

"It's..." says Emma.

"Erm..." adds Chris.

"Well!" gasps Will.

Luckily the opening titles crash in this point, giving the team a chance to compose themselves.

"That Cyber-creature is a bit weird," says Will, with typical understatement. It looks even more striking as it leaps into the air and climbs up a building.

"It looks terrible on the wall. And even worse close up," says Michael.

The two Doctors attempt to capture it using a lasso, and end up dragged up and into the building by the scuttling beastie. It's up to the Next Doctor's companion to save them by using a handy axe to sever the rope.

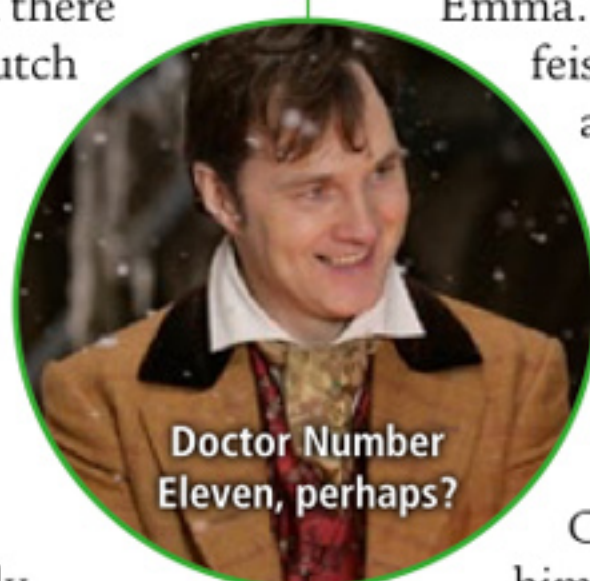
"That Rosita must be quick on her feet," says Emma. "I rather like her, she's got that feisty pragmatism that's needed for adventuring."

"I do like David Morrissey as an actor," says Michael. "He's a bit Colin Baker in this."

"Odd," says Emma. "Surely the new bloke would recognise his old face..." The Next Doctor reveals that the Cybermen fell from the sky and robbed him of his memories.

"Our Doctor has worked out that something's not quite right," says Will, "at least enough for him to pretend to be good old John Smith."

Before the truth can be revealed, the Next Doctor remembers he has a funeral to go to, and scampers off. "Stompy Cybermen and brainy Cyberleader!" cheers Will, as he gets his first glimpse inside Cyber HQ.



"They look like the Cybus Industries versions," notes Emma. "Did they get sucked through the void?" she wonders, also spotting that the Cyberleader recognises the Next Doctor, and not 'our' version, when they review footage relayed by their pet Cybershade.

As if there weren't already enough Cyber-varieties on the go, they're preparing for the Ascension of another one. "Suitably old-fashioned to have a CyberKing," says Will.

The stranded Cybermen have a human helper.

"I like Miss Hartigan," says Emma. "She's exactly the type of cold, power-hungry sociopath that I want as a female villain," she cackles, a little scarily.

"Dervla Kirwan is clearly revelling in the chance to play a wonderfully wicked *femme fatale*," adds Chris.

"Rosita really ought to put a shawl on in this weather, she'll catch her death!" says Emma, as the Next Doctor and his companion brave the snow to spy on the funeral of the Reverend Aubrey Fairchild, who has expired in sinister circumstances.

"Hmm, the real Doctor would never be *quite* that sexist," says Will, as the Next Doctor shoos Rosita back to the TARDIS. "Not even in the 1970s."

Michael isn't convinced. "The Next Doctor and Rosita don't have much chemistry," he sighs. "They just seem to argue with each other."

"They're exactly like the Sixth Doctor and Peri, then," says Will.

The Doctor interrupts the Next Doctor as he snoops around Reverend Fairchild's home, and they have a long chat about all the bits of the plot that happened before the TARDIS materialised, especially the mysterious disappearance of a man called Jackson Lake.

Emma still thinks it's obvious that the Next Doctor is not who he claims to be. "Nice hints..." she wonders, "an analogue sonic screwdriver, a broken fob-watch and unusually reverential descriptions of anything technologically advanced."

The Doctor finds a stash of small metal cylinders in a bureau – Infostamps, used by the power-starved Cybermen to keep track of Earth history. The Next Doctor has seen one before, on the night he apparently regenerated and lost his memory. It

then occurs to the Doctor that where there are Infostamps, there are probably Cybermen...

"Well," says Emma, "it's not every day that the Doctor gets to flash his cutlass skills, least of all against a couple of Cybernasties."

The Next Doctor remembers using an Infostamp to zap the Cybermen, and manages to repeat the trick.

"It's a bit odd that a glorified USB stick would be able to kill a Cyberman," grumbles Will.

"Checking the Next Doctor's chest with a



"If the Doctor ever fixes the Chameleon Circuit, I hope the TARDIS gets stuck as a balloon!" - CHRIS

stethoscope..." observes Emma. "So, I'm guessing he has only one heartbeat, then?"

At the graveside, Miss Hartigan, Matron of the St Joseph Workhouse is making quite an entrance. "The visual of Miss Hartigan in her red dress and glimpses of Cyber armour sweeping through the graveside snow is one of the best set pieces I can recall in recent times," says Chris.

"Despite that, Miss Hartigan doesn't quite exude the power in this scene she should," says Will. "I'm not sure why."

"Perhaps because she's not the one with tangible physical power, like the Cybermen?" Emma suggests. "Her power lies in her conviction, a bit like the Doctor, except he doesn't need the red dress and hyped-up sexuality."

"Give him time," says Chris. "I'm sure he'll get around to that eventually."

Michael is just enjoying the glorious campness of it all. "It's suddenly all much more exciting," he marvels. "Well, apart from the Cybershades. They're still rubbish."

The Doctors catch up with Rosita, who has been getting the Next Doctor's TARDIS ready. "A hot-air balloon TARDIS? Okaaay," says a disappointed Will.

Chris is happier. "If the Doctor ever fixes the Chameleon Circuit again, the TARDIS better get stuck like a balloon. Cos that would be bloody ace," he raves.

It transpires that Miss Hartigan arranged the Reverend Fairchild's murder to gather the great and good at his graveside and have the Cybermen delete the lot of them, save for a few she turns into Cybergoons.

"They have amazing steampunk earpieces," says Emma. "Miss Hartigan is clearly enjoying this power over the men that made her so bitter."

The Doctor has pieced together the story of Jackson Lake. "He knows. And he's trying to break the news as gently as he can," says Chris.

The Next Doctor thought Jackson had been murdered, but the truth is much stranger. The Infostamp he used against the Cybermen contained information about the Doctor - and it backfired, meaning that Jackson Lake's mind was filled with tales of the Doctor and he 'became' him.

"WILLIAM HARTNELL!" shrieks Michael, who promptly falls off the sofa. "*Troughton!!!* Oh my giddy aunt, this is all too much. Oh! Oh! Oh!"

The rest of the Time Team are just sitting there with their mouths open, as images of all ten Doctors appear in turn, flickering, on the screen.

"That was *wonderful!*" says Chris, eventually. "What a fantastic Christmas present for the fans."

Emma notices that the episode is still going. "Would it have been kinder for the Doctor to let Jackson Lake keep up the pretence," she asks, "rather than force him to remember the loss of his family?"

"For a Christmas runaround, this has suddenly got very dark," says Will, as Jackson remembers that the Cybermen killed his wife.

Michael, now back on the sofa, is frowning. "It should be terribly sad, but the tone is up and down."

Miss Hartigan's Cybergoons are, it turns out, all workhouse bosses, and the many children in their charge are marched to join Miss Hartigan's lot at the Court of the CyberKing.

"It's all gone a bit *Oliver Twist* with all these kids," says Michael.

The Doctor, Jackson and Rosita plot to sneak in, but are apprehended by the Cybermen and presented to a gloating Miss Hartigan, who fills them in on all the details of the plot they might not have known.

"I doubt he paid you to talk.' Ouch!" says Chris. "Would Rosita like some ice for that burn?"

"Paid her?" queries Michael. "What could she be insinuating? Jabe the Tree thought the Doctor went in for that kind of thing too. Does he look the type?"

Miss Hartigan reveals she's using the children as a workforce to help build a new Empire, then orders the Cybermen to kill the Doctor. Her plan is foiled by Jackson, who's armed with a stash of Infostamps and takes out the Cyber guards, leaving the way clear to escape, with Rosita pausing only to reward Miss Hartigan with a punch. That'll teach her. ►

LIKE THAT? WATCH THIS!

We examine another case of mistaken identity from 1966...

WILL SAYS: Jackson Lake isn't the first person to be mistaken for the Doctor. After Steven Taylor is left alone in sixteenth-century Paris, he comes across the Abbot of Amboise, a dead ringer for the First Doctor - but then he was played by William Hartnell too.

The Massacre of St Bartholomew's Eve, a story about the events leading up to the St Bartholomew's Day massacre of Huguenots, shares *The Next Doctor's* darker undercurrents. And while there are no aliens, the ultimate villain is another powerful woman: the King's mother, Catherine de Medici.

Four of the cast went on to play Gallifreyans (President Borusa, Commander Andred, Co-ordinator Engin and 'Time Lord'). The film recordings of the story are sadly lost, but an audio recording survives, so listen out too for André Morell (*Quatermass*) and Eric Thompson (*The Magic Roundabout*). And while there's no Jackson Lake, the last episode does introduce Jackie Lane as new companion Dodo.



◀ “Go Rosita!” cheers Will.
 “She’s no ladylike,” adds Michael.
 Now the Cybermen know who the Doctor really is, they decide to advance their plan, and Miss Hartigan is about to discover who’s first in line for the Cyber throne.

“Ha ha – I love the Cyberleader turning to Miss Hartigan,” chuckles Will.

“That was designated: a lie! That is a pretty silly line,” says Chris. “I suppose the Cybermen have the poker faces for it, though.”

Miss Hartigan is duly crowned with a hideous Cyber helmet and becomes the CyberKing.

“A female villain in a war machine that rises up?” says Will. “I’ve seen that before! Miss Hartigan is Miss Pendragon from Russell T Davies’ *Dark Season*!”

The Doctor and friends finally get into the Cyber HQ, and discover what the children have been building – a vast electricity generator. The Doctor scans its software, and realises it’s being rewritten.

“I like Miss Hartigan taking over!” says Michael. “Emotions get the better of the Cybermen. It’s a nice contrast with ‘male’ Cybermen.”

“Bit of gender politics,” says Emma. “A woman sitting at the throne of a technologically-advanced civilisation. The Cybermen are the restrained, yet ruthless men of Victorian aristocracy, whilst Miss Hartigan reflects the Queen herself.”

Miss Hartigan revels in her new power, destroying the Cyberleader and placing her own mind into every Cyberman. Her overloading of the system is bad news for the children, who are in imminent danger of death. As the Doctor tries to get them to safety, Jackson spots one boy he recognises – his son, Frederic. With the children rescued, the Doctor can only watch as the full form of the CyberKing rises. And it’s a whopper.

“That looks ridiculous,” tuts Michael. “I mean, it’s great CGI and all that. But it’s very, *very* silly.”

“Well, it is a *bit* daft,” agrees Will, “but pretty cool nevertheless – the Iron Giant meets Mechagodzilla. I’m not sure in what sense it could be a spaceship, though,” he says, frowning.

“The idea of a walking factory turning humans into Cybermen is a genius one, though,” says Chris.

“Dear me, no,” grumbles Michael, who’s distinctly unmoved by the sight of the CyberKing wreaking havoc as it lurches awkwardly across the city. “It’s the big climax of the episode and I’m looking at my watch.”

The Doctor finally finds a use for Jackson’s hot air balloon TARDIS, as he flies up to greet Miss Hartigan, whose throne room handily doubles as the mouth of the CyberKing.

“Yet another man come to assert himself against me in the night,” says the Hartigan CyberKing.

“Oh,” says Michael. “Perhaps she was judging Rosita by her own standards...”

“That’s a *very* dark motivation for a *Doctor Who* villain,” gasps Will. “This episode seems a bit all over the place, tonally.”

Speaking of all over the place...

“Urgh!” yelps Chris. “Miss Hartigan blew up just like Cassandra!”

“Did she just scream herself to death?” says Emma. “It’s a shame that she didn’t have time to repent once she was given her empathy back.”



“The CyberKing is a bit daft, but cool nonetheless. The Iron Giant meets Mechagodzilla!” – WILL

Miss Hartigan might be gone, but there’s still a colossal CyberKing about to topple over and flatten half of London. Luckily, the Doctor has the remaining Infostamps and a handy Dimension Vault to blast it across time and space.

“The Doctor’s firing the title sequence!” says Will, as the familiar vortex energy sends the CyberKing on its way.

“Jackson’s wrong about the Doctor never being thanked,” says Will. “Maybe his Infostamp didn’t have *Planet of the Ood* on it. He should also have said: ‘You were never alone. Except in *The Deadly Assassin*.’”

“Well, that was a lovely romp with a dark thread running through it,” says Emma. “I’m glad we get to keep the Tenth Doctor for a bit longer.”

Chris is also satisfied. “It felt like a short story brought to life,” he says.

“Although once the Jackson Lake mystery was resolved, I did lose interest a little. David Morrissey was a darn good almost-Doctor.”

“I mostly liked it,” agrees Will. “It was at its best with the scenes between David Tennant and David Morrissey, who was great. I wasn’t sold on the Cyberman side of it. Overall it felt like something was missing – maybe it’s the companion?”

Only moany old Michael is lacking festive cheer. “I found it very underwhelming, to be honest,” he sighs. “Nothing especially bad about it, but it never really gelled for me. Was Jackson Lake just the ultimate *Who* fan, with all those facts in his head?”

“Doctor Who will return in *Planet of the Dead*!” says Will as the titles start. Indeed he will. But first, the Time Team have an appointment with a certain Miss Smith for some *Sarah Jane Adventures*... **DWM**



The lady in red.

AND YOU SAID...

KATIE FLETCHER: David Morrissey is superb as the Doctor. If he really had taken over as the next incarnation, I, for one, would have been delighted.

DOUGLAS MILLS: The Next Doctor’s attire is the most traditional costume for the Doctor that we’ve seen since Paul McGann’s outfit. I’ve missed the frock coat!

JACOB LOCKETT: The Cybermen in *The Next Doctor* are relentless and quite threatening, particularly during the scene in the wintery cemetery where they brutally electrocute all the mourners. Talk about cold steel!

BLAINE COUGHLAN: Ten years previously, the thought of Jon Pertwee, Colin Baker or Paul McGann appearing as the Doctor on BBC One on Christmas Day would be utterly unheard of, but here they all are – and it’s a hugely emotional moment.

KEVIN SPEIGHT: I love that the fact that people should remember the CyberKing in the future is highlighted by the Doctor and Jackson. It’s ridiculous to suppose the world could ever forget an event like that!

VIC GRAVES: What were the Cybershades converted from? Cats? Dogs? Foxes? Whatever they were, they looked quite cuddly. I think the Cybermen should have stuck to Cybermats instead.

PHOEBE HALTON: The most touching bit in the episode was Jackson Lake’s reaction when he sees the interior of the real TARDIS. A beautifully acted scene.

ALEX SLOLEY: I’m glad the Doctor goes for lunch with Jackson. They both deserve a happy Christmas!

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...

1,874

ONE OR MORE REGULARS RENDERED UNCONSCIOUS...

240

ONE OR MORE REGULARS INCARCERATED...

299

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DOCTOR WHO: THE ULTIMATE GUIDE TO THE WHOLE SERIES

CYBERMEN

INSIDE THE WORLD OF THE ULTIMATE MACHINE CREATURES



panini magazines

MOVING HEAVEN & EARTH!

The director of this year's two-part finale, Rachel Talalay explains the unique pressures of handling an action-packed *Doctor Who* story...

INTERVIEW BY **JASON ARNOPP**

"I have the day off!" declares Rachel Talalay. "It's brilliant." The accomplished director of the extraordinary season finale *Dark Water/Death in Heaven* has very graciously allowed **DWM** to interview her at 9am on the first day she's had to herself in months. She just wrapped her first episode of a new US TV series called *South of Hell* ("a horror show with religious overtones about demons and the Devil") and will start prepping the next tomorrow. Her CV is full of fun stuff, with plenty of 'genre' fare from the *Nightmare on Elm Street* movie franchise, to the 1995 comic book adaptation feature *Tank Girl*, to the US TV series *Supernatural*.

She speaks to us via a crisp Skype audio connection from South Carolina. Her voice is full and cheery, although it will inevitably have worn a tad thin by the time we end our conversation two hours later. We're able to drill deep into the making of these great episodes, because Rachel exudes wisdom by the cartload and is brilliantly talkative. She speaks fast and with enthusiasm, sounding like she permanently has a smile on her face. "Working and going through both episodes," she says, "and going through both episodes airing, the emotional feeling of that has been huge, so I feel like this is my first day of relief. It's fun to talk about it with you and I hope you'll just edit me down so I don't sound... I know I talk too much. [Film-making legend] John Waters once told me, 'Rachel,

you have to learn to talk in sound bites,' and I'm like, 'I just don't *think* in sound bites.'

We want to hear exactly how Rachel felt when she first read Steven Moffat's scripts for *Dark Water* and *Death in Heaven*.

"Only *Dark Water* was available at first," she says. "I read it on a plane to London, 10 days after the first enquiry as to whether I'd be available. The script was unbelievable! I had a different experience from the audience, because I didn't have all the previous 10 episodes to go from. I knew that Peter Capaldi was the Doctor, but in my head the words were still Matt Smith's, so that took a really interesting adjustment, to try to figure out who this Doctor was, and figure out some of the back story."

"I jumped when I read Missy's line about being the Master! It was so much more shocking when I hadn't had 10 weeks of 'Who is Missy? Who is Missy? Who is Missy?' I was really taken by surprise because Steven described her as this Mobile Intelligence Systems Interface, because I had not seen those scenes, earlier in the series, with her being the Gatekeeper of the Nethersphere. All I had was a mention in the script that she had been seen before. So I was trying to make sense of all these

things, and suddenly it was like this anvil on my head. That's why I was so determined to try not to give away the secret event. I wanted everyone to have this moment, this anvil moment of 'Oh my God!' I mean, of course some fans would still think of Missy and the Master – the Master has never been particularly good at hiding behind clever names on purpose."

Rachel's six weeks of preparation began. During the first two, she was kept in suspense as Steven finished writing *Death in Heaven*. "He would hand it over in segments and always leave a cliffhanger at the end of each one. You would just end up going, 'You bastard! How can you leave me hanging each of these times?'"

So how did you feel about the task ahead? On the one hand you've got this fantastic toy box to dive into and on the other hand a great deal of work... "I was scared to death about the big picture," she says, laughing. "I didn't want to come in as a newbie and mess it up. And I didn't want to come in as an American – even though I'm a British-American – and mess it up. And I didn't want to be seen as a woman messing it up. I just wanted to do justice to the brilliance of the scripts and

the brilliance of the fandom. Those were my objectives. These spectacular scripts were huge, bigger than the budgets. It's one thing if you're doing *The Avengers 2* and you have ridiculous amounts of money and ridiculous numbers of people to help you, and you can always fix everything digitally. It's another thing when it's like, 'Okay, here are your 10 hours, how are you going to figure this out?' And that's the challenge I absolutely love. But sometimes when things aren't working, you're just like, 'Oh I wish I could have just another day, just a crane, oh my God!'"

Before shooting began, what were the main things that woke you up at 4am in a cold sweat?

"There was so much! Making the [Cyber-skeleton] water tanks look good was really, *really* tough. You put water in tanks and it doesn't look like water in tanks. And how do you light that in this massive set? Little things like that were incredibly difficult. All of one's insecurities come out when you start *any* project – and something this big... There was the fear that the *Death in Heaven* airplane wasn't going to look good. The fear that, while it looks like we have a lot of Cybermen, there were very few Cybermen suits actually available. So I had to work out all the Cyberman 'multiplication' shots. What was beneficial to me was my experience from *A Nightmare on Elm Street*. My experience ►

"While it looks like we have a lot of Cybermen, there were actually very few available!"



Rachel and her team outside St Paul's Cathedral, back in July.

◀ of having done lower-budget, incredibly complex effects sequences was absolutely invaluable. [Finale producer] Peter Bennett and the exec producer Brian Minchin were wonderfully supportive and then the crew brought a huge amount as well. I was really lucky that [veteran twenty-first-century *Who* director of photography] Rory Taylor was available, because he had shot so many of the earlier episodes, so he was so steeped in *Doctor Who* and in the ambition and creativity of the solutions. Rory was absolutely integral to the whole, giving amazing support. I loved asking him how things were done on earlier episodes. I was obsessed with *Gridlock* (2007) in particular.”

Dark Water is a different kind of story for the show, exploring death in a very direct and often disturbing way reminiscent of 1985’s macabre *Revelation of the Daleks*. How much discussion about tone was there up front?

“Not a lot. It seemed very clear to me what Steven was going for, because his scripts are so lucid and so smart. All the scripts this season have been very, very different and I was glad to have this really epic two-part story with all these effects and a lot of humour. I find it very interesting that there’s been this controversy about the cremation discussion in *Dark Water*. Certainly there was some discussion on that among all of us because it’s such a horrifying idea. But it is science-fiction, it’s not science, and the cremation thing was an idea created by the Master, who is the essence of evil! It’s not stated to be true and it was brilliant from that standpoint. We see much worse every day on the news. But yes it’s terrifying, and as a parent, one has to judge what’s appropriate to one’s own children. I mean, I wouldn’t show a 12-year-old *A Nightmare on Elm Street* either, which is much, much scarier but I think they are very scary episodes, no question. I also know kids like to be scared, because I have two girls. There are many *Doctor Who* episodes that we watched when they were in that age range, where they had to hide behind the sofa. Many of the monsters are so terrifying! And I’ve never steered away from controversial or steered away from dark. But no, we didn’t sit around saying, ‘Is this okay?’”

Were you surprised when that particular cremation concept proved to be controversial?

“I’m never surprised by what gets people up in arms because you know, *everything* gets people up in arms! But I’ve been surprised to see people say they



The full horror of what is really happening at 3W begins to dawn on Clara.

“The cremation thing was an idea created by the Master - who is the essence of evil!”

won’t now leave their bodies to science because of this. If you’re making your decisions about such an important thing based on a *Doctor Who* episode, I’m sorry that you can’t tell fiction from fact, or from what we understand.”

Dark Water hits hard from the very beginning. Series regular Danny Pink crosses a road and boom! Goodbye, mortal shell. This scene must have been one of those moments when the director’s lighter touch has to come into play. Someone else might have overstepped the mark when it came to showing his body in the road, right?

“Right. Things like that we *did* have discussions about all together, just because you can go very far, but it wasn’t really the point. The point is to make it completely clear that Danny’s dead and to communicate the effect on Clara. What is so amazing about Steven’s writing and these episodes is the emotional content. Normally in a big

blockbuster, you have mostly the huge spectacle and then some humour, with the emotional content feeling added on. But emotion is so elemental in the way it’s built into *Doctor Who* and so masterfully done in the writing. That’s what impresses me the most. When I talk to people who have no idea what *Doctor Who* is, I try to explain that it’s so much more than a guy in a box travelling through time and space. When you make the commitment to it, you get huge concepts and emotional attachment.”

Another challenging moment for a director must have been conveying Clara’s intentions, right before the opening titles. Did you always plan, for instance, that great jumpy zoom in on her face?

“Yeah, I designed those. I did what in England are known as ‘American cuts’ – direct jump-cuts and tighter, designed to have impact. It was difficult, because all that was scripted is that she has the idea to make the Doctor bring Danny back. Normally you go off into the *Doctor Who* titles with something ‘Bam!’ Instead we’re going off with something intellectual and complex, so that was a directorial challenge, yes. And of course Jenna sells it brilliantly, as she does in the *Death in Heaven* pre-titles when Clara says, ‘I’m the Doctor’. I did a push-in shot for that one, which is a cliché in TV, but a no-brainer in this case. Don’t resist a vocabulary that works!”

The whole scene in the volcano must have been delicious work for both actors and director. So much intensity and tension there. How was that to direct?

“Actually, when you asked what I was afraid of, that’s the scene I was afraid of in terms of the volcano looking cheesy and bad! We had a set that we took from *Wizards vs Aliens* and we sort of rebuilt it – the skeleton of the dinosaur was still in it and we took out all those crystals, but there wasn’t a lot there. Beforehand, I just thought, ‘If this looks cheesy this will be such a failure’. And the second I got there and they started the fire and smoke and exploding things, there was so much more

than expected. From a visual standpoint it was a huge relief. The special effects people were incredible and it was then enhanced by great post production work.”

Rachel lauds the volcano scene for its emotionally layered dialogue. “As a director, you’re talking to actors about not just what they’re feeling, but also what you’re telling the audience. Peter and Jenna have so much range, so in some ways I wish I could show all the different versions of that scene. Every take is different, everything they gave is different. You know that each line is hitting a double texture at all times, while it’s hot and it’s noisy and it’s rushed. We shot Peter’s side of it one day and then we had to break and do Jenna’s side the next day. I mean obviously they’re together throughout, but in terms of building up to the emotional intensity all these things are working against you and yet the actors make it seamless because they are so spectacular.

“Jenna’s such an interesting actor because she can bring her emotional intensity very, very high with what seems like ease, although I’m sure it isn’t. She can take herself to a very emotional state. It’s very raw, it’s right there, and then having to go back to the beginning can be difficult for any actor. Part of my job is to ensure she doesn’t wear herself out. She can give you anything but again you want to have sensitivity to what makes the actors feel that they’ve done the best possible job.”

Remarkably, Rachel has time for a day job, which is Film Professor at the University of British Columbia. “When I’m teaching young directors, or students who want to be directors, they read all these books and in particular they’re terrified of actors. They’re all sure that the actors will know that you don’t know what you’re doing! The actors are the ones who can see through you. But you can’t learn this from a book because it’s about human nature and it’s about the individual, so you can only figure out how to direct with each individual. You can’t make a big bunch of rules which will work for everyone. Peter Capaldi loved giving you a huge variety of takes, so the more time you could let Peter play the better. He would be all over the place, in a good way, in the most positive way. He’d say, ‘I can give you this,’ and you just sit back with your mouth open and go, ‘Oh my God, that’s great... no *that’s* great... *that’s* great...’ And now I want to compliment Will Oswald, my editor, who then culls through the material, creates consistency and builds an emotion.”

On the no-doubt rare occasion that a BAFTA-winning actor like Peter Capaldi does something you want to tweak, how do you literally go about broaching that?

“Right,” she laughs. “You mean, ‘Ah... um... how do I say this?’ Well, with Peter it was quickly clear that he was capable of a wide variety of things, so it was a pretty open dialogue. For me, directing is a series of questions. It’s

never a directive to the actors. It’s an open playing field and sometimes I’ll say, ‘My interpretation of this is...’ Or actors often like it if you ask things as a question, so it becomes part of their process to interpret rather than, ‘This is what you need to do.’”

She pauses, then laughs again. “Occasionally I *do* say, ‘This is what you need to do,’ and then I pull myself up! And I’m like, ‘I didn’t mean that, I mean... perhaps you would like to *consider*...’”

This brings us nicely to Michelle Gomez, who plays Missy/MISI/the Mistress/the Master so tremendously well in this story. Michelle has said that Rachel “creates this incredible atmosphere on set” and makes everyone feel safe and comfortable. How does a director go about doing that?

“If I had Skype video on,” Rachel says, “you would see I’m blushing! Michelle Gomez was so generous. Once I was talking to Meg Tilly who was saying something similar to me after a shoot. I don’t consider myself particularly to be an actor’s director, but I said, ‘Well I just got out of the way and let you do your brilliance’. She said that sometimes understanding that is the key. Which is admittedly sort of an actor’s standpoint! Gomez – as she likes to be called – and I were incredibly symbiotic, but you can’t as a director make a performance. She came with that performance and she came with so many different versions of that performance. It was clear within a quarter of a millisecond that she could give any version of it. She’s unbelievable, so it really was just a matter of standing back and then sometimes tempering things. Often I would walk over with just one line I wanted to discuss and I would just say, ‘And...’ and she would just say, ‘Yeah, yeah, I know.’ We’d both know that this one line wasn’t quite right. That’s my good fortune, that’s all I can say.”

How much did Steven’s script go into detail on the delivery of Missy’s dialogue in terms of accents and idiosyncrasies? We’re thinking, for instance, of the way she calls for Doctor Chang...

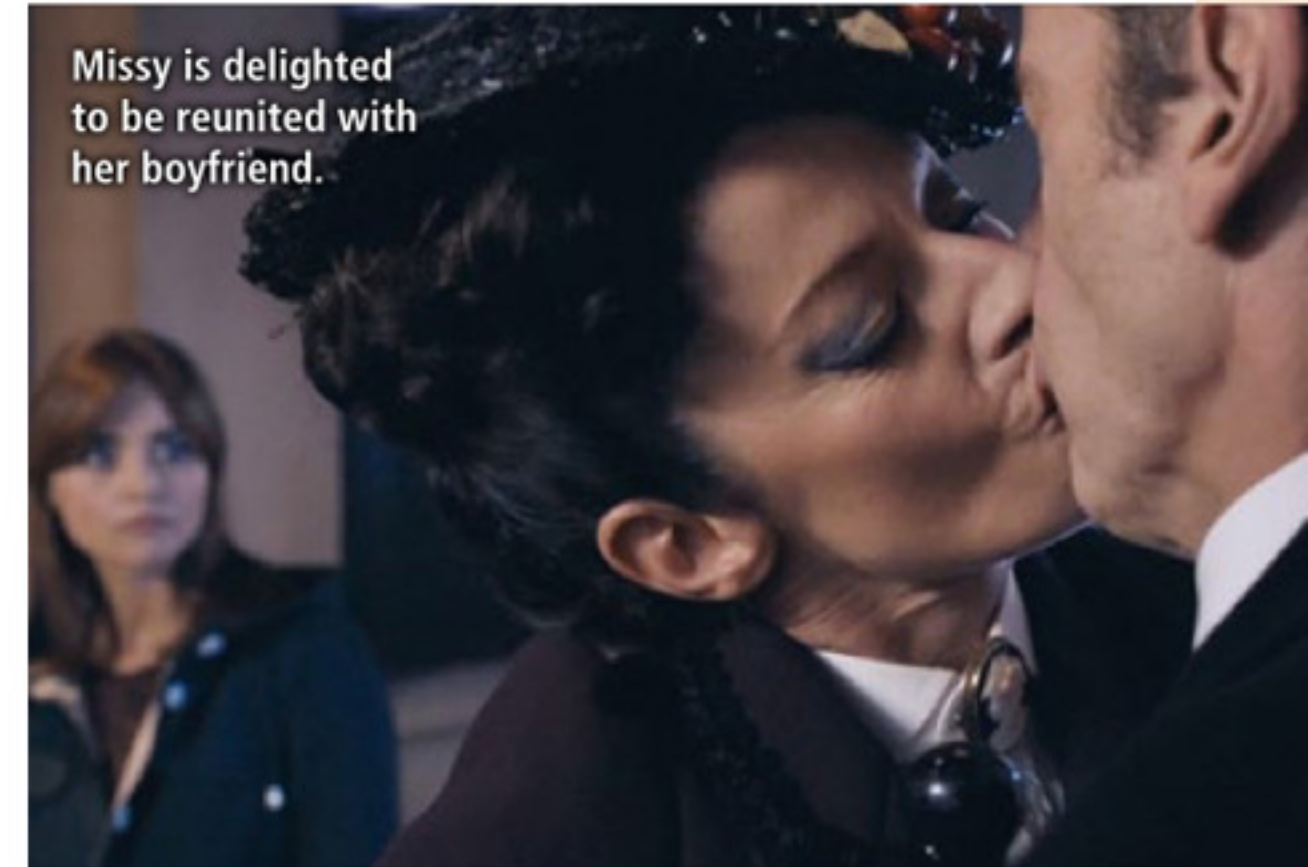
“Completely Gomez. And I sometimes hear people doing that now!” When the Doctor meets

Missy for the first time, there’s a real unease about it. They circle each other like a dog and a cat. From your point of view, were you playing that as if the Doctor was uneasy because he’s attracted to Missy? Or is gut instinct making him wary?

“It was Peter’s instinct completely. I can’t remember what the script specifically said – Steven is quite specific in some cases and not specific at all in others. It just seemed the way Peter’s Doctor would react to most new people in circumstances like that. He also circles Danny Cyberman the first time he sees him, and it works very, very well. Peter likes to be very active: he’s not a static Doctor in any way and so he always was trying to figure out how to make scenes more active. Which I love because it just gives you ▶



Clara goes to extreme measures to secure the Doctor’s help.



Missy is delighted to be reunited with her boyfriend.



Only the rich end up at 3W.



Danny finds himself in the Nethersphere.



Afghanistan is brought to life in South Wales.

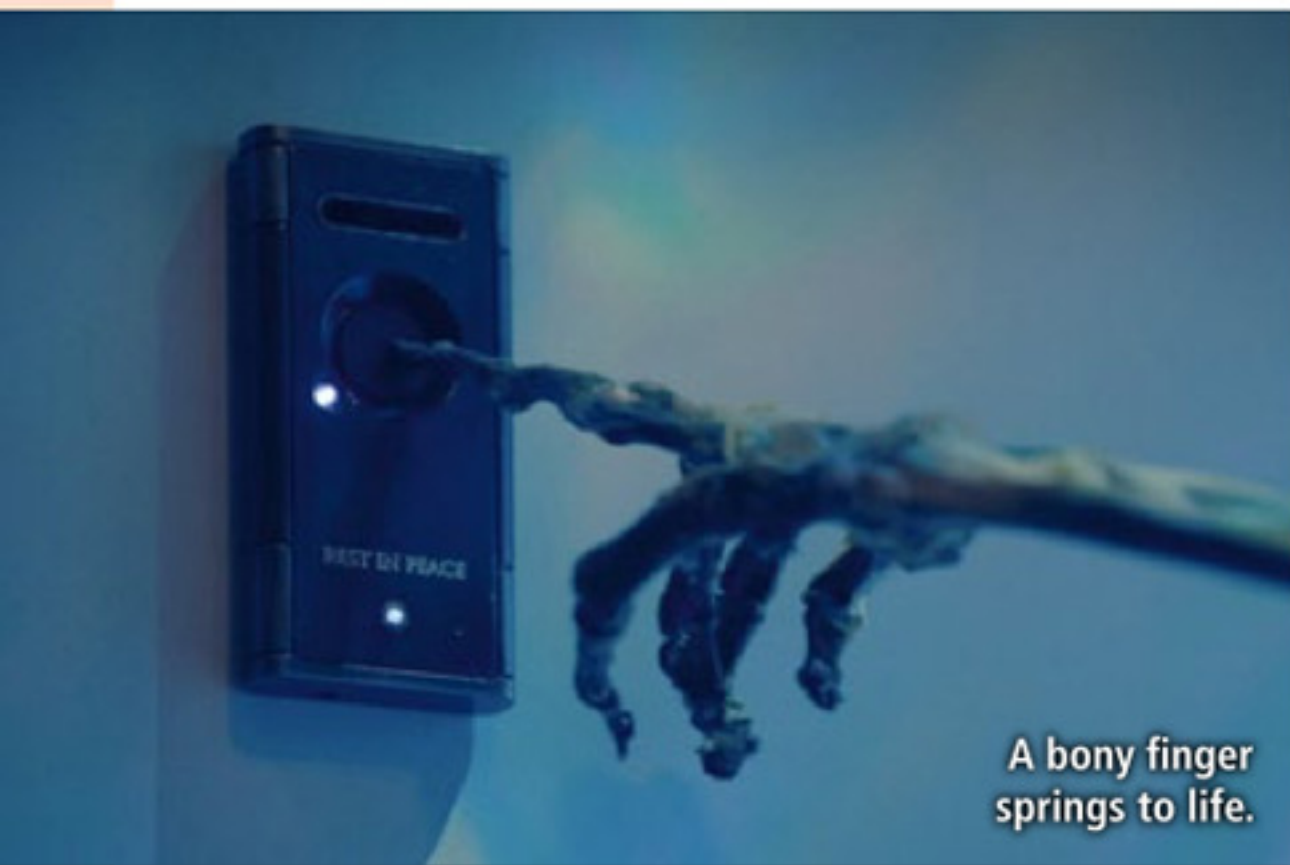


TANK GIRL

Rachel Talalay’s most prominent foray into directing sci-fi on film is 1995’s *Tank Girl*. Starring Lori Petty and based on Alan Martin and Jamie Hewlett’s post-apocalyptic comic book series of the same name, it met with a mixed reception at the time but has since gained a strong, loyal, long-term fanbase.

“I am so happy that *Tank Girl* has come back as a cult film,” says Rachel now. “The *Tank Girl* movie was my baby: it just felt that it was the feminist action book that had to be made. It was very traumatic in the post production phases, because changes were made

that I was never happy with. It was very bittersweet, but now it has found a whole new audience and come back in a very positive way, and that is so great. It’s seen now for the elements that were ahead of its time and the elements that work. I always wanted it to be a film that you either love or hate. I wanted a zero or a ten. If anybody gave it a five that was like ‘Okay, well I missed the boat.’ So it may average out to a five but it’s all about the people who get what we were going for and I’m so glad. I get fan mail in which people say, ‘My mother showed this to me,’ or a group of friends just got together and watched the movie. *Tank Girl*’s grown as a feminist icon and I want to do another female comic book movie, yes I do. Very much!”

Missy calls for
"Doctor Chaaaang!"A bony finger
springs to life.Missy's plan starts
to become clear...The Master's
true identity
is revealed!The Doctor
is appalled!

◀ greater visuals and more opportunities. Sometimes it's harder to shoot, but so what? But yes, their instincts there were impeccable."

How many takes did you do on that Missy/Doctor kiss up against the tank? "We could have spent all day! It was so joyful to play around with that. Steven specifically scripted it with the Doctor's eyes closed and Peter said, 'I can give you more with my eyes open.' There was more debate about that than the kiss, because whatever they did was so funny. But I want to shout-out to Jenna, because that scene is about three things. With a lesser actor it would have been about Missy and the Doctor, but Jenna's reaction hugely elevates the whole scene."

Were those kisses on the nose scripted?

"No! Another Gomez moment. She was on such good form right from the readthrough, which was something to behold! They were all on full form. Gomez was just playing, playing, playing and so you knew it was basically an opportunity to show her... not in a show-offy way, but just to play with the versatility so that we could then say to her, 'That was too much, here's the place where you went too far.' That way, she knew where she was going in preparing the role. It was amazing. Chris Addison was incredible, they were all incredible, and we were rolling on the floor that day because a lot of it's about the dialogue at that point, not about all the huge visual darkness."

How did Rachel and the team approach bringing Afghanistan to South Wales, for Danny's traumatic flashback sequence? We know that practical FX guru Danny Hargreaves enjoyed himself.

"Oh we had a blast. That kind of stuff I could shoot all day and all night because there's not a lot of pressure on directing actors. Sam [Anderson] was having the time of his life. He was like, 'I don't usually get to play. I'm a boy, I want to blow things up!' And I'm a girl who wants to blow things up!"

Afghanistan was recreated at a location outside of Cardiff which had previously been used on *The Day of the Doctor*. "Some people thought we shouldn't go back to a place we'd been before, but I knew it would look completely different because Michael Pickwood is a wonderful production designer.

We went scouting there and it's just this location in the middle of no place with a load of rubble in it! My kids, who were not with me at the time, said, 'What did you do today?' and I said, 'Drove an hour to do this,' and sent them a photograph of a pile of rubble. They said, 'Great, Mom: you drove an hour to find that?'

"For the sequence, it looked great. The main challenge was to keep away from the greenery. Danny Hargreaves was full of, 'I can give you this explosion here and I can give you that...' It was a wonderful symbiosis of great camera crew, great special effects and very good extras. We had very little time but Brian Minchin said, 'You created a whole war film in four hours!' I almost wished some of it wasn't flashbacks, because we shot the explosion that rains rubble on Danny in a specific way where it almost looks like snow. It had a very surreal look and sometimes those things just work better than you expect. I could have stayed on that, showing off that footage."

This was another example of *Doctor Who* doing something unusual – a war scene on Earth. "That didn't occur to me. I was just in the moment of how I could make this look like Afghanistan, period. And Sam was in the moment of how he could make himself a believable soldier. He had to find the line between showing enough fear over having done something wrong, but not enough fear that he wasn't believable as a soldier."

The *Doctor Who* team
records the climactic
final moments of *Dark
Water* in full public view!

"There were two times where we just had the actors silently mouth the lines!"

Another of *Dark Water*'s most powerful visuals comes with the ingenious reveal of the Cybermen in their water tanks. How was that achieved?

"There should be *some* movie magic in this part of it," says Rachel enigmatically, "so I think I'm gonna continue to keep one big secret about the tanks. But we shot full Cybers, we shot full skeletons and then used CGI to marry the two. It works beautifully. One of the things that was very difficult was characters running up and down in front of the tanks while the Cybers were being revealed. So there are actually a lot of shots with just little pieces of part Cyber, part skeleton through the mist of the water, which was a huge amount of work for our brilliant visual effects team – and not really budgeted for. They were like, 'Can you stay away from the tank so we don't have to do quite as many?' and the answer was no, because that's what was giving us the sense of the whole. I couldn't shoot people running against walls, you have to feel the whole thing."

Rachel Talalay was born to university professors in Chicago. Her father is a cancer researcher at Johns Hopkins University. When she was four years old, her family moved to Baltimore, where she would grow up, while often holidaying in the UK.

"My mother went to Cambridge, very British," she says, "so all my relatives on her side were in the UK and my dad's Russian. His family left Russia because of anti-Semitic prejudice and moved to Germany, going out of the frying pan into the fire. When he was 10 years old, they then escaped Germany, pre-Holocaust. He spent several years at Bedford School and then they moved to the US."

When Rachel was 15, her father embarked upon a year-long sabbatical and the family spent the year in the UK, where she went to school in Kent. That's when she had her fateful first contact with *Doctor Who*.

"That was my year of 'Tom Baker!'" she says. "And I'd later get to work with him on *Randall & Hopkirk (Deceased)*. He's fabulous. He sent me a lovely congratulatory note when I got the job on *Doctor Who*. You can hear his voice even in this note – you can just hear him speaking it with this beautiful Tom Baker-ness. He's been absolutely lovely to me."

Having grown up with the original *Star Trek* TV series, the teenage Rachel was excited to encounter such an alternative take on sci-fi. "*Doctor Who* is so iconic and you just watched it because it was scary and interesting and so different from *Star Trek*."

Rachel's own TV and film ambitions had already been in play for a couple of years, but going to Yale University took top priority. "I don't know why I was smart enough at 17 or 18 to realise it was probably a good idea to get a proper education before pursuing a career. When I got to Yale, it



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didn't make sense to turn a non-film school into a film school, so that's why I did mathematics. What I learned there was problem-solving and also to never say no. Go and solve the problems. That's the essence of the film business."

This attitude would serve Rachel well when it came to her producing work. "But also as a director you have to be an expeditor," she points out. "You can pretend that directing is all this artsy stuff but especially in television it's not just about, 'What are my shots?' It's also about priorities and making sure the most important things to the storytelling are on the screen first."

After graduating from Yale with a bachelor's degree in Applied Mathematics ("I knew eight or 10 computer languages, of which I think only one or two still exist. So archaic"), Rachel navigated the film business, making her way up "from the absolute bottom." Her first job was a good one, though, serving as production assistant on the legendary self-confessed 'Pope of Trash' John Waters' 1981 black comedy film *Polyester*. "I made coffee and I didn't know what the hell I was doing. But anyone should pay money to get to work with John because it's like movie magic and a John Waters stand-up routine all at once, all day long. I can't even describe what an incredible privilege it is to have produced *Hairspray* and *Cry Baby* with him."

The majority of John Waters' films were financed and/or distributed by New Line Cinema, a company which gave Rachel the opportunity to climb ladders. "New Line were very instrumental in helping me and I thank them. And then as I was producing the *Nightmare on Elm Street* series, that's when the interest in directing came. I was involved so hand-in-hand with the directors on the *Nightmare* movies, I thought I needed to try this out."

Rachel went on to direct features like *Freddy's Dead: The Final Nightmare* (1991) and *Tank Girl* (1995), plus plenty of TV like *Ally McBeal*, *State of Grace* and *Supernatural*. While preparing to shoot the 2006 TV movie *The Wind in the Willows*, she reconnected with *Doctor Who* upon seeing Russell T Davies' version of the show. "I thought, 'My God this reboot is incredible.' We were over here in the UK for six months wrapping *Wind in the Willows* and we just watched it with David Tennant absolutely consistently. I said, 'I have to do this show, I have to figure out how I can do this show.' And it took a while to convince them. It wasn't helpful that I wasn't living in the UK. Why would you bring someone in from North America when there's all these British directors and Peter Jackson clambering to do it?"

Cut to eight years later in July 2014, when Rachel Talalay finds herself shooting *Doctor Who* outside St Paul's Cathedral, surrounded by Cybermen, crew, extras and onlookers, with the mother of all climactic cliffhanger reveals to stage-manage. Oh yes, this was worth waiting for, even when you take into account

... and 2000's
*Randall and
Hopkirk
(Deceased)*.

all the logistical stress that comes with a ticking clock on location.

"For Michelle Gomez," Rachel says, "it was one of her first days working and it's huge. You're working out who your character is and oh my God, boom, smack in the middle of Cybermen! We only had eight hours at St Paul's. I mean, it was great that we had time at St Paul's at all, but the time limit raised the pressure."

Of course, further pressure came with the need for strict secrecy. "Until coming on *Doctor Who*," says Rachel, "I'd never really thought that hard about the extent to which one has to keep secrets. The extent to which social media has become so prevalent. In this case, the full script was not even circulated: there were only a few copies that had the actual reveal in it. Even most of the crew were not given the full script, so therefore it didn't just kind of get out or end up being left around. And oh God, at one point I threw my sides (handily-sized A5 script pages of isolated scenes) away in a trash can in a public place and went back and retrieved them! We were especially aware of it after the first four or five episodes had been leaked, which was just devastating. There were also two times in that reveal scene where we just had the actors silently mouth the lines."

How many times did Rachel shoot Missy's grand reveal of her true identity as the Master?

"Outside St Paul's we were allowed three minutes of shooting at a time," she says, "and then they had to clear everything because we didn't own that area. It's a public area, so we had three minutes of shooting and then we had to let the public through. So basically that allowed us four takes: two takes in a row, then clear people for 20 minutes and then a second two takes in a row and that was it. But you've got genius actors, so they're not cracking under the pressure. I was, but they weren't."

As **DWM** revealed last month, one alternative version of the script saw Missy revealing herself as another old foe, the Rani! "We actually rehearsed with the Rani line," says Rachel, "so that if people were recording they would be given misinformation. Some people are really angry about that, but I really wanted people to have the joy of the reveal. Even if they say they knew all along, because of the whole Master/Mistress thing, I still wanted them to feel joy, even if it was about being right."

"I was still shocked," she confesses, "that we managed to keep our secret even with people watching and trying to lip read. I have a daughter who's very, very involved in social media, so I know a lot about what was being said because she was enjoying reading all the theories. Theories are fascinating but I certainly don't have time to spend my time in that world. When the episodes aired I just turned all my social media off because I was so terrified of what the response would be. You can read 25 great things and then one bad thing... and it's human nature that all you take on is the bad thing. You might end up thinking, 'God, I screwed that up and they're angry at me for whatever reason.'"

Rachel says she "didn't think too hard" about the Master's new incarnation as a woman. "I knew there would be analysis of it and I knew some people would be angry, but really a great role is a great role. In this case, being gender blind is absolutely appropriate. Oh my God, Michelle Gomez is unbelievable in this role and it's written beautifully and she's just incredible to watch. That's all that matters."

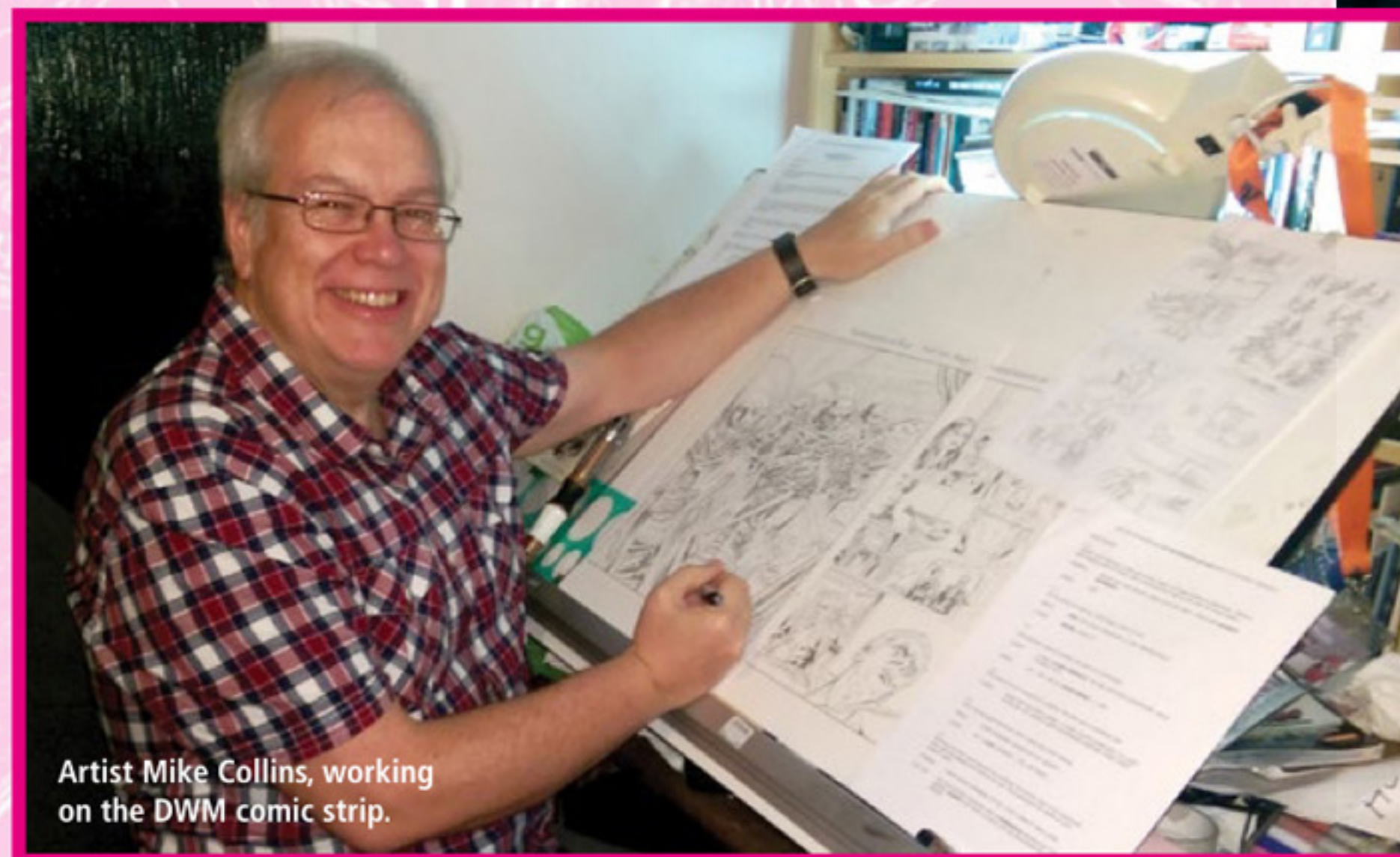
Next issue: Rachel discusses orchestrating *Death in Heaven*, applying her cinematic expertise to a TV budget, and her years working with Freddy Krueger in the *Nightmare on Elm Street* series.



BACK TO THE DRAWING BOARD...

DWM comic strip artist Mike Collins has recently been working on the TV series, storyboarding sequences for the latest episodes. Here he describes the process...

FEATURE BY **MIKE COLLINS**



Artist Mike Collins, working on the DWM comic strip.

A director I once worked with told me that, as far as he saw it, my job was to show him what he *didn't* want. What he meant was: if they'd gone straight to the studio, you would have spent days filming, rigging and lighting, and commissioned special

effects work to produce something that might not ultimately work and would then have to be scrapped. Whereas, if I drew out a sequence and it failed to tell the story properly, all that would have been wasted was a few sheets of paper and a couple of BlackWing pencils.

My job as a storyboard artist is, in effect, to be the director's eyes. Most television doesn't need storyboarding (drawing two people talking isn't, under most circumstances, a storyboarding job) but as *Doctor Who* uses so much SFX work, certain sequences need to be visualised to help the production departments and the actors to understand how the finished scene will look.

In commercials, there's sometimes the need to produce full-colour illustrations, as the client has to see the work and expects it to be pretty – but

it's not necessary: my job as a storyboard artist is to tell the story in pictures. As long as the art is readable and clear, that's your goal. In comics, your goal is to create stunning visuals that tell the whole story; the comic art is an end in itself. Not so in storyboarding, where you're part of a bigger team, all working towards creating something fabulous that's more than the sum of its parts.

Working, as I do, mainly in animation, I'm more used to setting up scenes and expecting animators or puppeteers to follow my guides reasonably closely. When you work in live action, you have the added element that you've got real people who will move where you place them in a drawing. For the last few years I've provided storyboards for a variety of commercials and shows including *Hana's Helpline*, *Claude*, *Igam Ogam* and *Horrid Henry*. The most effects-based show I'd worked on was definitely *Grandpa in my Pocket*... until now.

Unlike comics, storyboarding is an *invisible* art. You never actually see the work up there on screen, just its results. I've been storyboarding almost as long as I've been drawing comics. They're similar

jobs, but with their own distinct grammar. When storyboarding, you have to consider the way cameras move (or *can't* move!), how characters will move from right to left (which is a complete no-no in comics), and various other things which fascinate me, but I realise they will interest no-one outside the business, so I'll cast a veil over all that for now!

The way I work with a director is to draw rapid sketches while we talk, putting down on paper immediate versions of what I think they're after: sometimes I nail it, and sometimes I'm ridiculously off. This stage is essential to finding out where we're going before committing to full storyboards. Quite often I will do a second, thumbnail stage (16 frames to an A4 page), to show the flow of a scene... at this point the director can ask to extend sequences, or change camera angles. After that, it's usually four frames on an A4 page, large enough to get all the relevant information across in a dynamic way.

I was brought on board for the latter stages of Peter Capaldi's debut series, when Andrew Wildman, veteran *Doctor Who* storyboard artist (and of course, *Transformers* artist extraordinaire) had to drop out due to other commitments, and he recommended me. I sent in examples of my live action storyboards to the production team, and I was, of course, *utterly* professional when I was accepted. Well, no. I was, despite having been in the industry for a lifetime, pretty much seven years old again. My favourite television show growing up, my favourite comic strip to draw... and here I was actually working on the *real thing*. This is *Doctor Who*! ▶

'Certain sequences need to be visualised to help the production departments and the actors to understand how the finished scene will look.'



This page: Mike's sketches for a sequence from *Flatline*, and images from the final result as seen on screen.

FLATLINE

My first episode was the effects-heavy *Flatline*. I had meetings with director Douglas Mackinnon, where we went through how he saw certain scenes playing out. Meetings with Douglas were short and to the point – we'd developed an efficient shorthand as to how we saw the scenes working. We rarely met for more than 20 minutes, and I scuttled back to my studio in Mount Stuart Square from the studios at Roath Lock, to draw everything up. We had a toy TARDIS as a prop, trying to work out the best way to be able to 'walk' one. The production department had built a model of the tunnel set, so we also worked out how the full-size TARDIS would spin back and land in front of the Boneless. It's not playing with toys – it's work, honest!

Jamie Mathieson's script was sharp, funny and scary – so it was a great one to start on. Jamie has a great visual eye, and his descriptive passages

would have actually made a great comic strip. His background in stand-up comedy helped immensely in his setting up punchlines (even if the punchline was a policewoman getting eaten by a carpet). A joy of a script.

The Boneless swallowing the PC in the living room was a tricky one to get right. This goes back to what I said before about not wasting days filming. Douglas was able to suggest camera angles – having the viewer sweeping forwards towards her feet, as the Boneless closed in. The crew had a clear idea how the final shot should look, and could prep the set and the actors accordingly, using my drawings as a rough guide.

For the 'Aliens-esque' sequence in the tunnel, where one of the characters is snatched away, I was

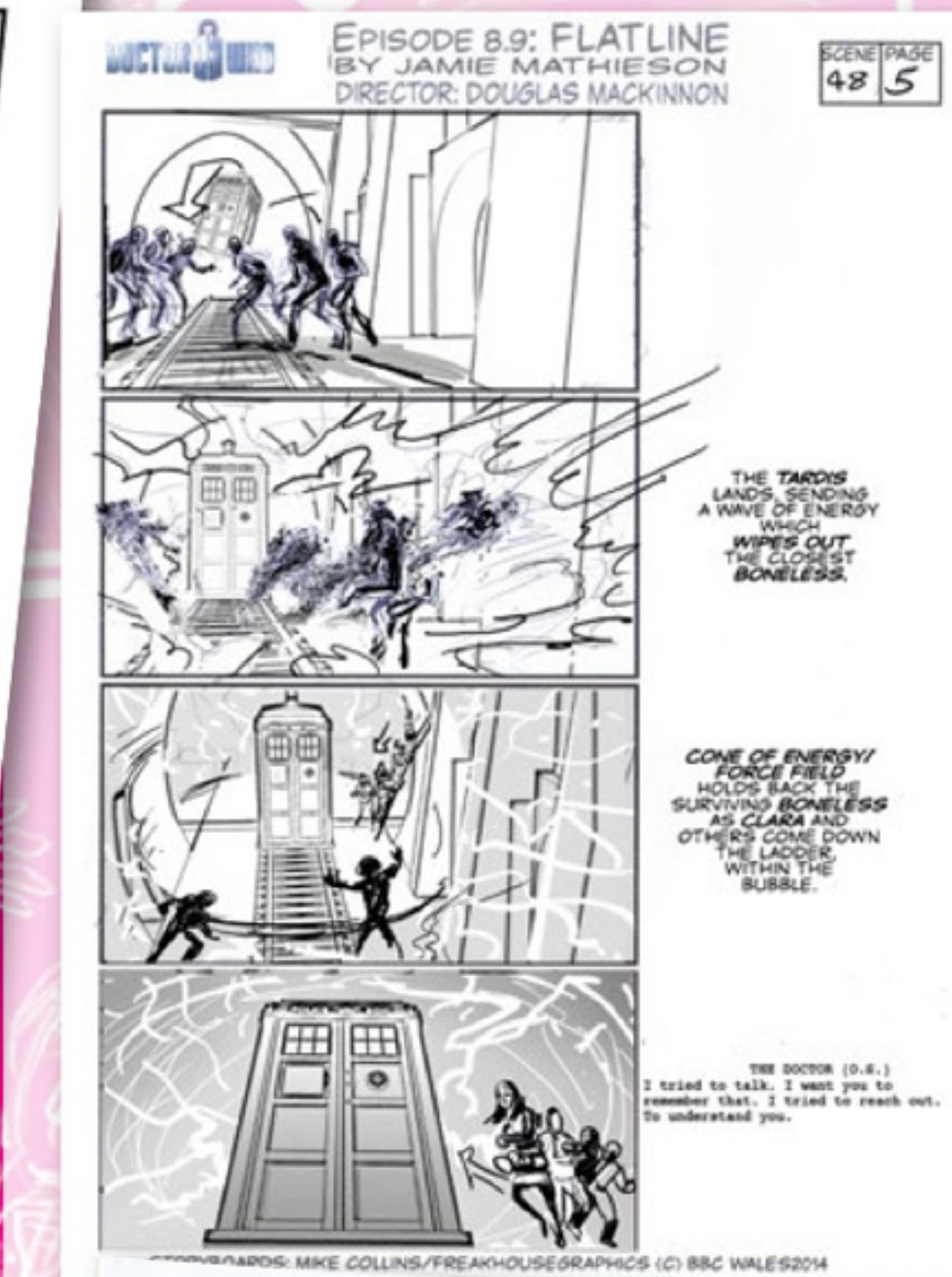
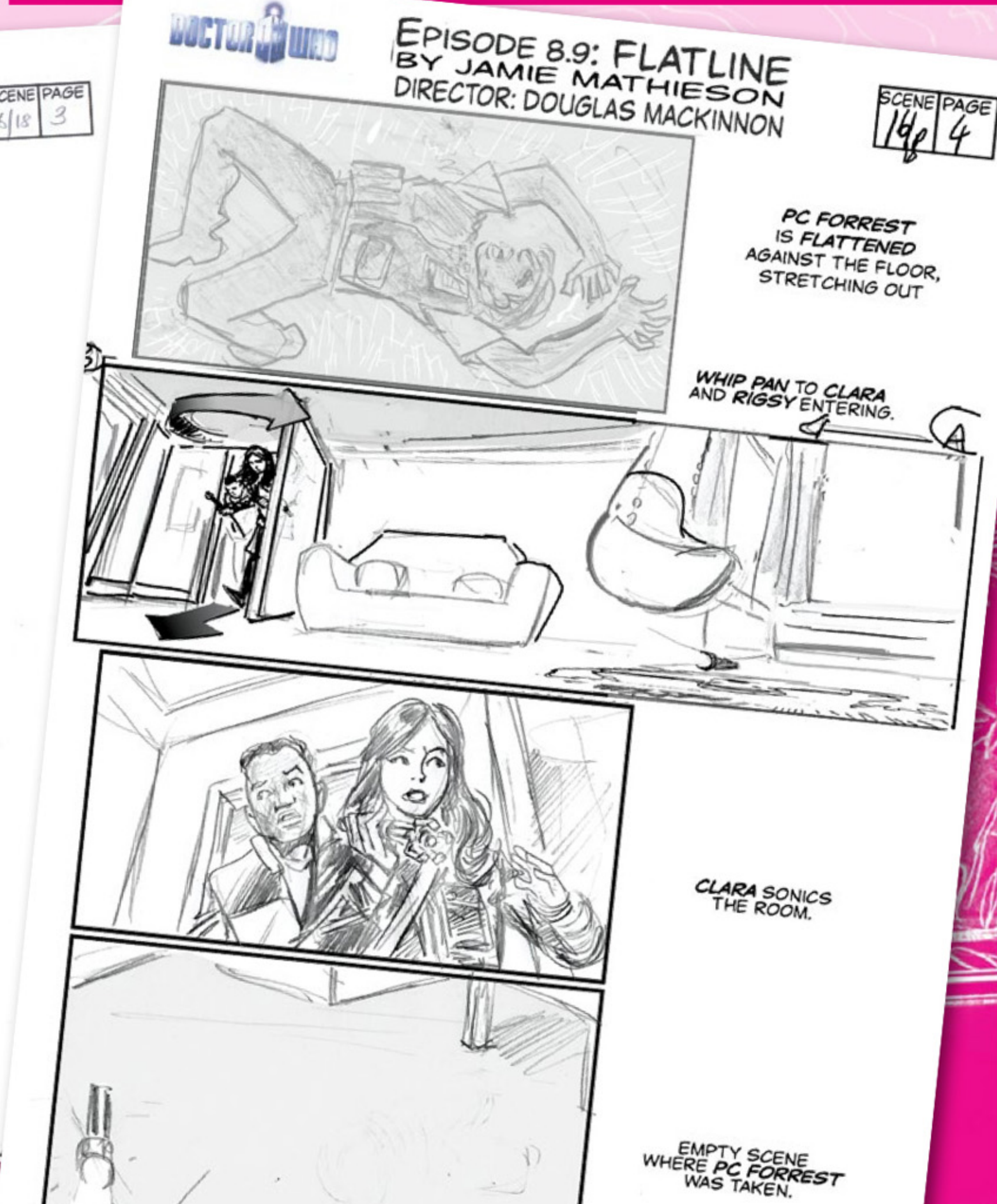
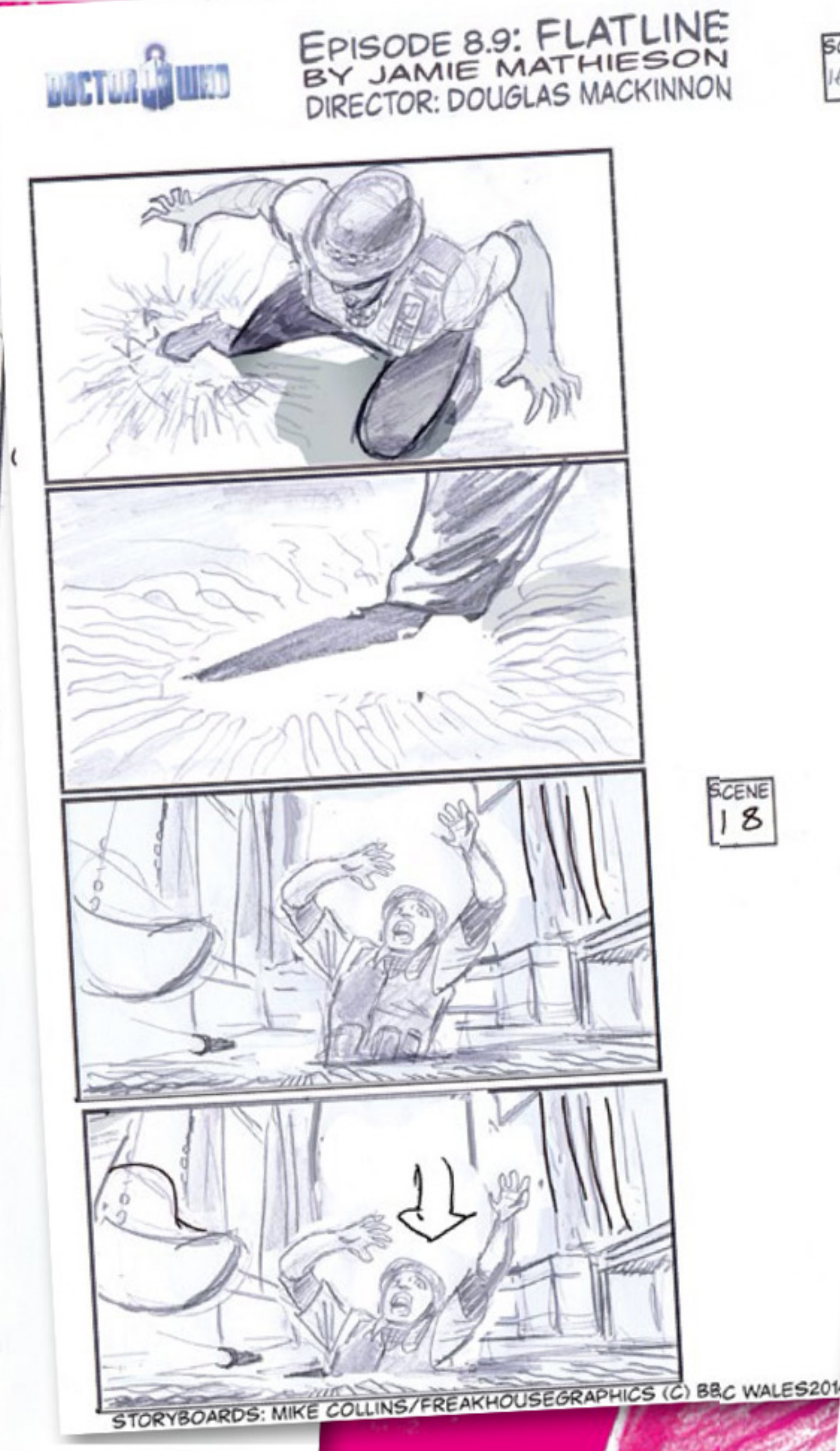
able to draw in all the elements that wouldn't be seen until post production – the reaching arm, the flattening against the wall, the creatures rising up – so we were able to work out the timings and cuts to make the scene as dramatic as possible.

The 'Addams Family Thing' shot with the Doctor's hand 'walking' the TARDIS to safety came together pretty much as we'd discussed it. It's great to see your interpretation of a director's vision mesh so clearly on the screen. The scene was actually extended after my initial draft – whether that was due to my storyboards or not, I don't know! – but I was brought back in to add the second sequence of the TARDIS tumbling back onto the tracks, and the Doctor's hand failing to find purchase. ▶

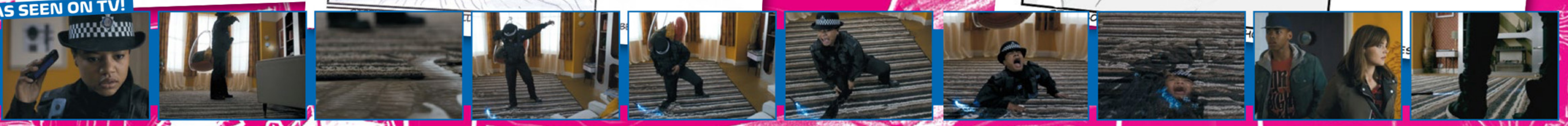
'Sharp, funny and scary - Flatline was a great script to start on.'



Below: Mike's storyboards for the sequence where PC Forrest is caught by the Boneless.



Above: Storyboards showing the Doctor's handy escape and the TARDIS' return at the episode's end.



IN THE FOREST OF THE NIGHT

This was actually the last of the three episodes I worked on. It was put to the end of the shooting schedule for practical reasons – the story involved school-age children who were, by default, in school during the earlier part of the run!

Whereas I had several meetings with Douglas Mackinnon, which were always brief, *Forest's* director, Sheree Folkson, preferred to block out a couple of hours, and break down the scenes as we went along, focusing on the ones that needed SFX work. The staging of the tiger scene took quite a while, as there were issues over having the tiger and the cast in the same shot (similarly in the scenes of Maebh being chased by wolves). We managed to create several shots and angles that tricked you into believing that it was all done at the same location, with a matted wide shot sealing the illusion. Again, that could take ages on set, but having my doodles as an example of how it could look, helped speed up the process.

One of the key elements of Frank Cottrell-Boyce's story was the fairytale-like way the forest had grown through London, so I featured as much mundane street architecture as I could, overtaken by the greenery.

The fall of Nelson's Column caused quite a few logic problems as well. How close would they be, and what angle do you shoot from to create the best effect? We worked out that by cutting from a wide shot to have the camera following the statue's fall, and then having an impact shot as they get out of the way (just in time!), was the most effective set-up. I sketched around various options until Sheree was happy that I'd matched her ideas.

Again, I headed back to Mount Stuart and got drawing... ▶

'We created several shots to trick you into thinking it was all done at the same location.'



The tiger was disappointed never to actually meet the rest of the cast.

DOCTOR WHO
EPISODE 8.10: FOREST
BY FRANK COTTRELL BOYCE
DIRECTOR: SHEREE FOLKSON

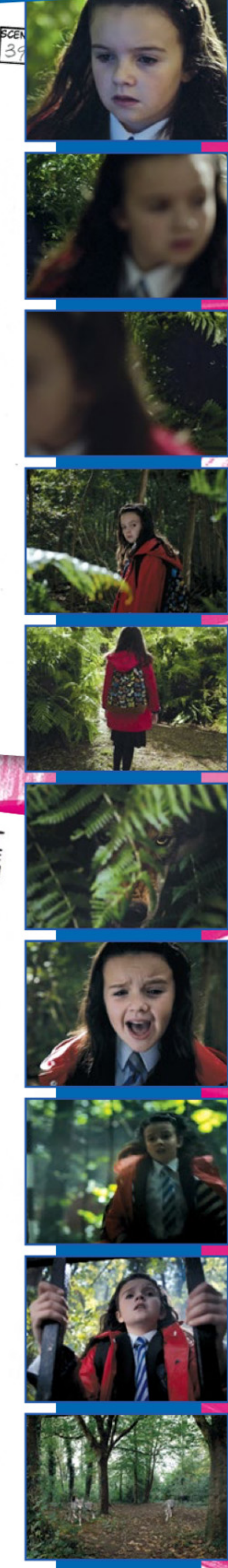


Below: Storyboards to show Maebh's journey through the forest, watched by wolves...

EPISODE 8.10: FOREST
BY FRANK COTTRELL BOYCE
DIRECTOR: SHEREE FOLKSON



AS SEEN ON TV!



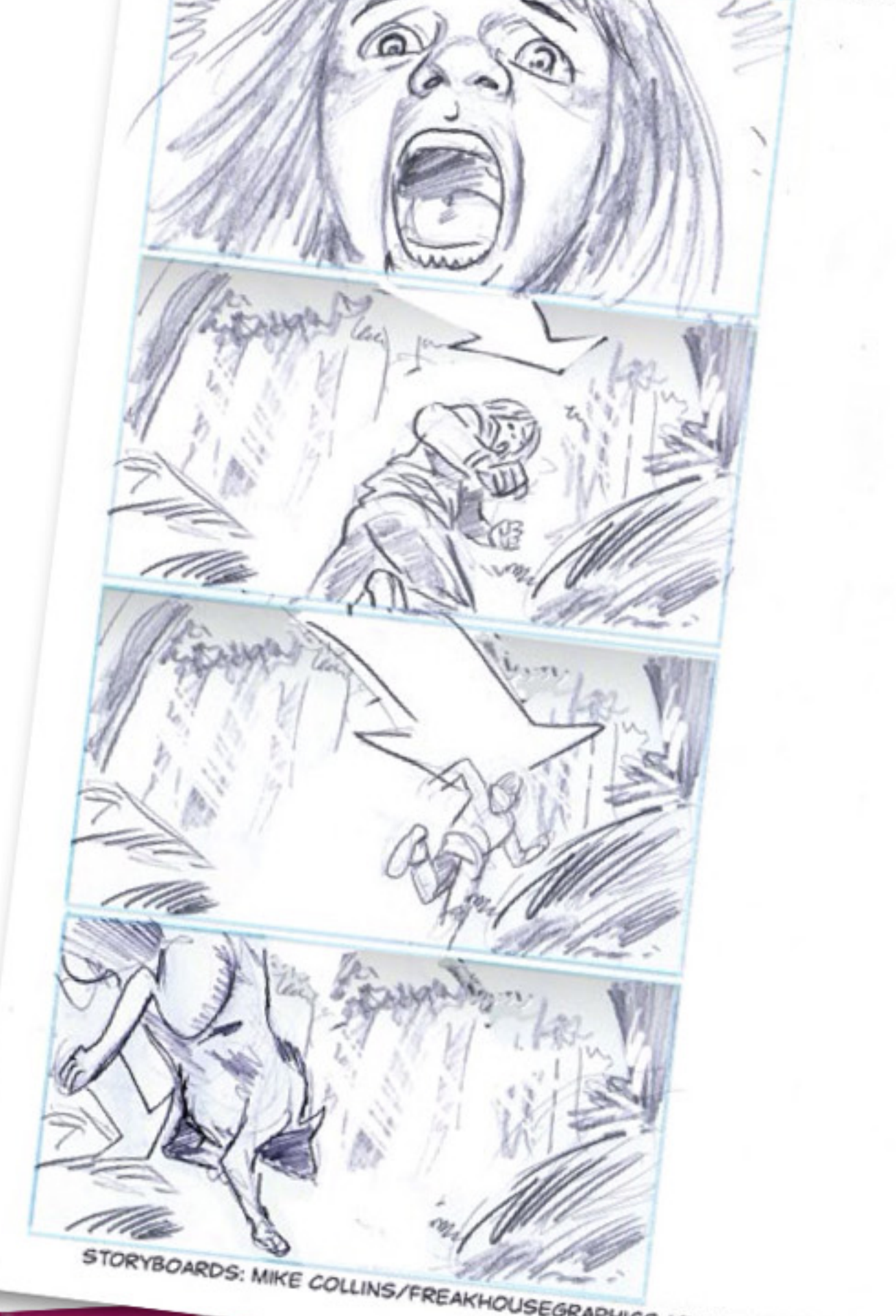
Abigail Eames, Peter Capaldi and Jenna Coleman rehearse a scene in the middle of the forest.



DOCTOR WHO
EPISODE 8.10: FOREST
BY FRANK COTTRELL BOYCE
DIRECTOR: SHEREE FOLKSON



DOCTOR WHO
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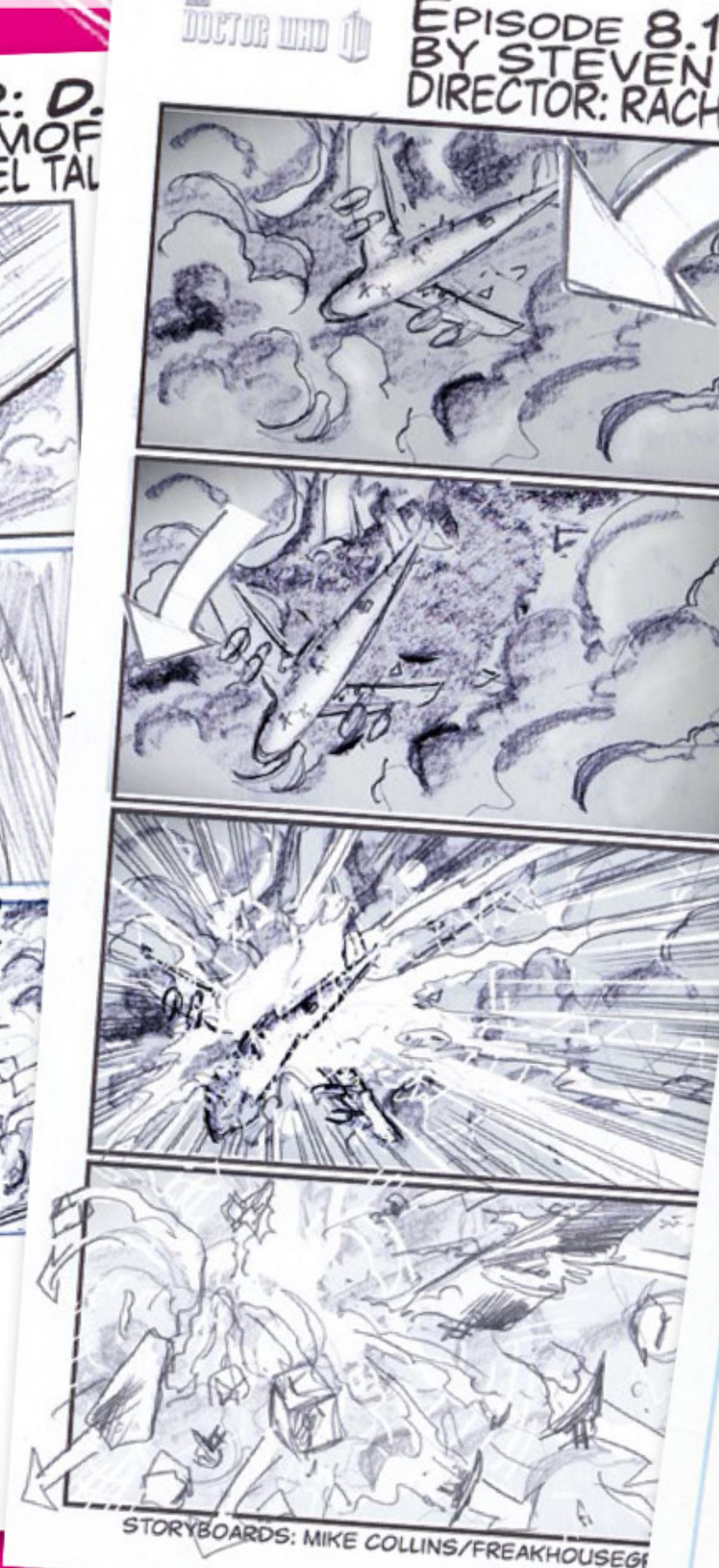
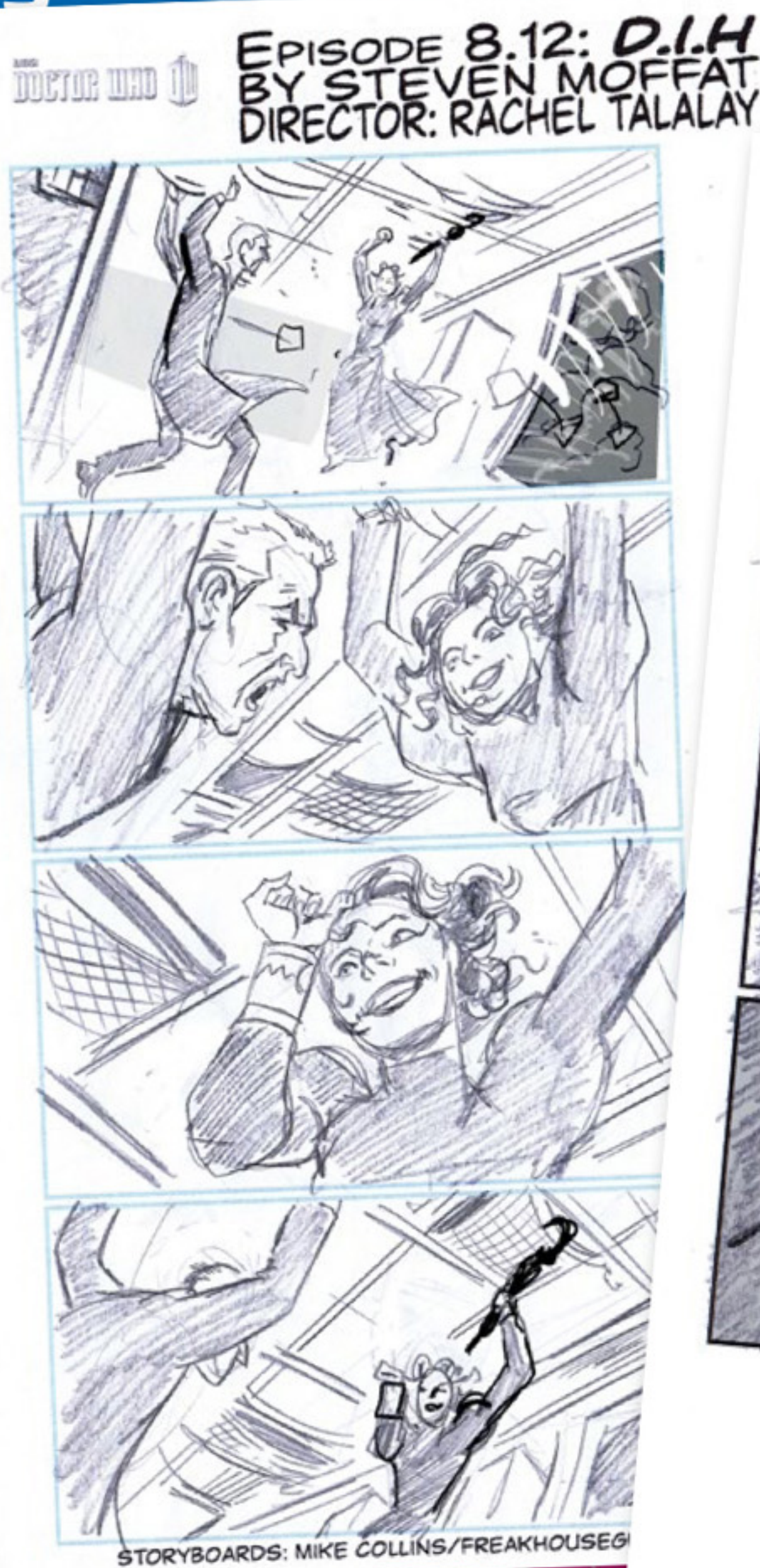
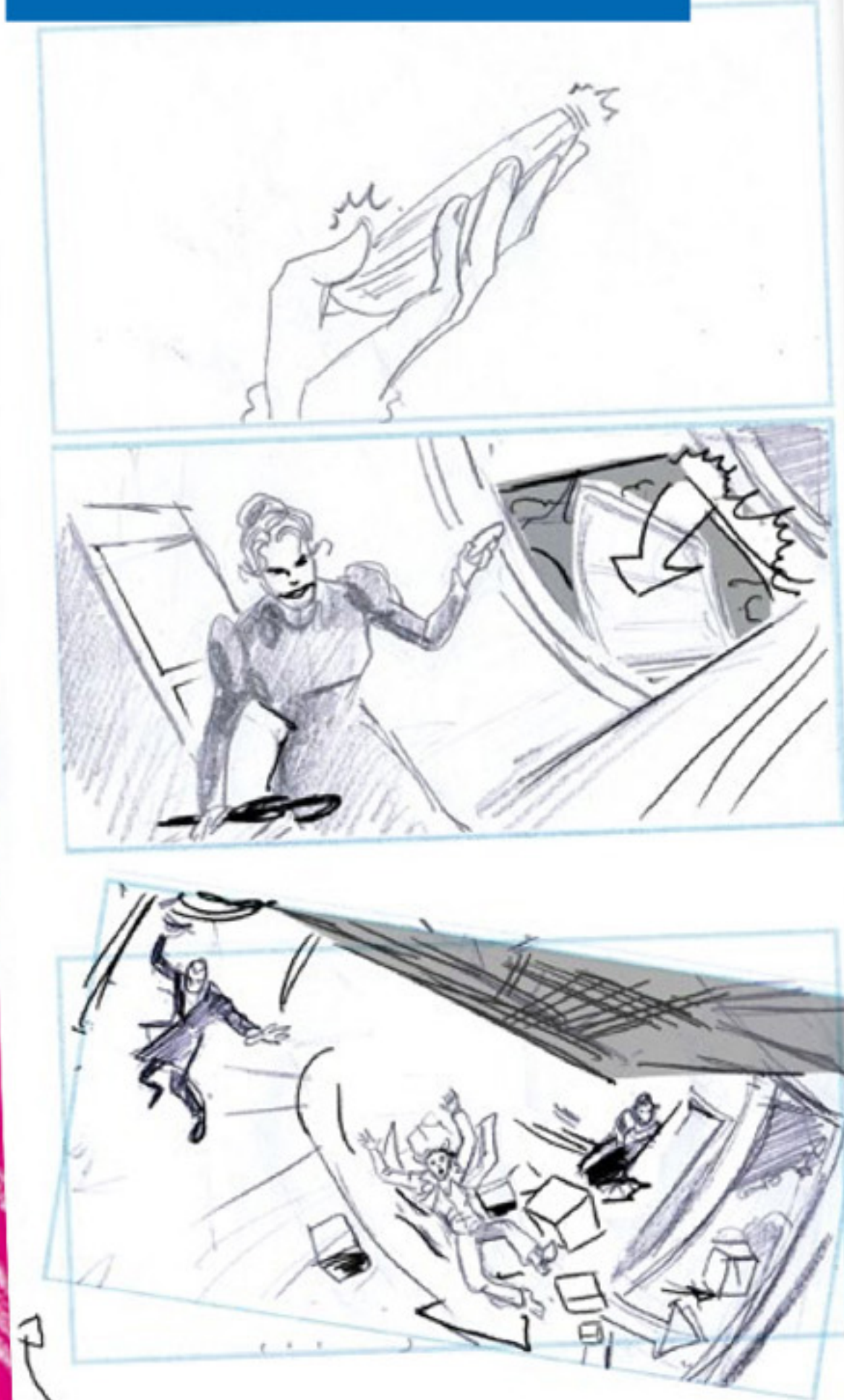
SCENE PAGE
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Left: Mike's sketch shows how the Doctor and Clara flee from the falling Nelson's column. Below: Mike's storyboard shows how the tiger is scared away by Danny's torch.



Back to the drawing board...

Below: Mike's storyboards for *Death in Heaven* show the dramatic sequence where the plane crashes and the Doctor falls towards Earth...



AS SEEN ON TV!



DEATH IN HEAVEN

As I was brought in at a very early stage on this one – in fact, on the first draft – *Death in Heaven* was the episode on which I had the most revisions. As I was packing up from my final meeting with Douglas, Rachel Talalay popped through the door, and asked if I was free the following week...

One thing that you're rarely made aware of is how much scripts are being rewritten – *constantly*. Once the words are on the page, it suddenly becomes obvious just how much better a scene could play, or where a new line of dialogue could transform a sequence. A script is a living, evolving thing. Changes can come about through improving plot points, actor availability, logistics considerations or time constraints. On *Doctor Who*, particularly, it can be all of the above! In our meetings, we had plenty of production and design people involved, going through all the practicalities of what we were able to do, given the locations and effects.

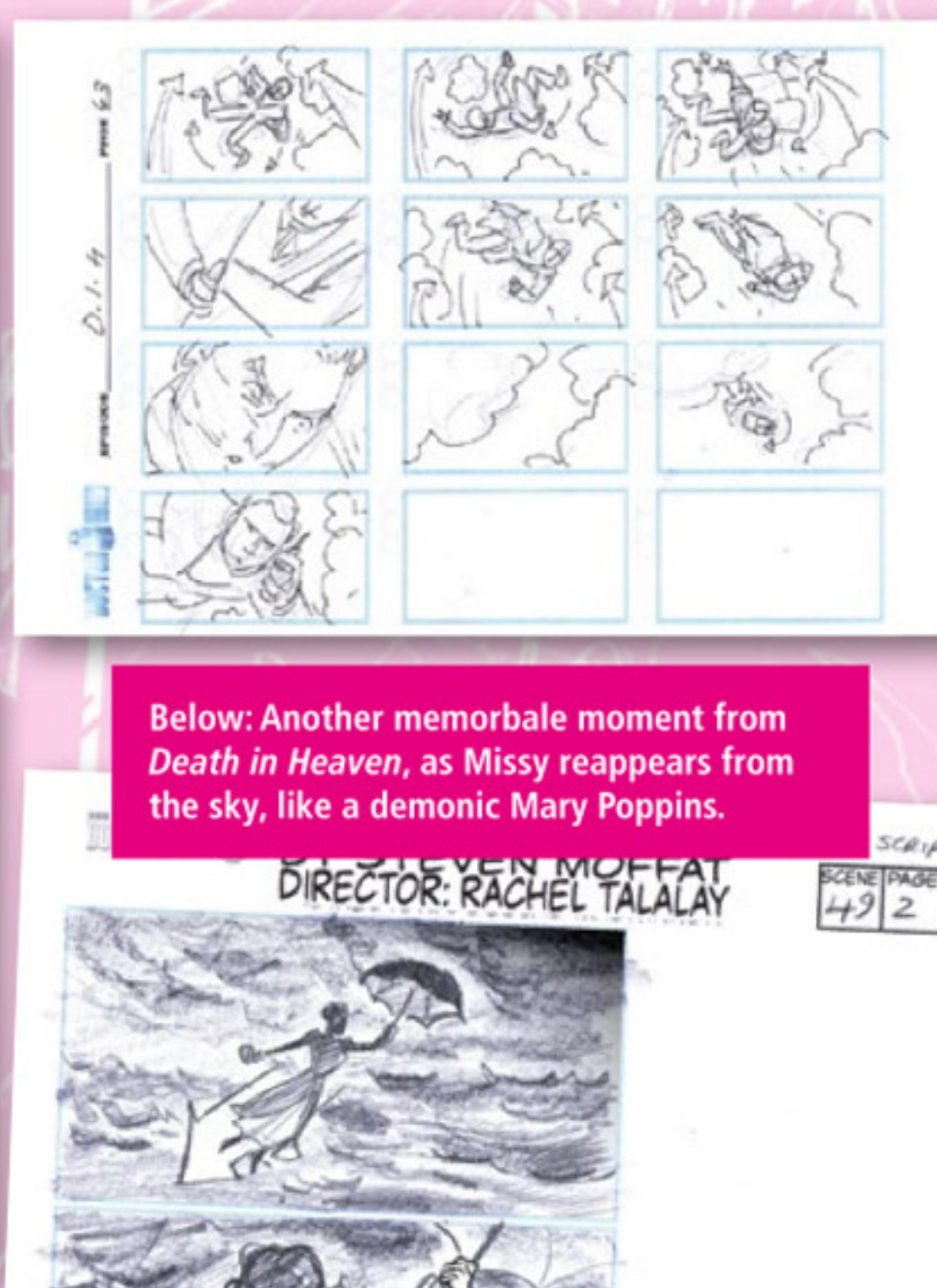
On the crucial plane sequence in the finale, we originally had the TARDIS pitching out of the cargo door before the Doctor. There ended up being

'We had to go through all the practicalities of what we were able to do, given the locations.'

staging problems with making that work, and it also would have taken too much time on screen. Kate Lethbridge-Stewart's exit was also longer in my original storyboards, but after looking at the art, it was decided to make her being wrenched out a sudden jarring event, which worked so effectively on screen. Again, the only thing that was wasted was some pencil lead...

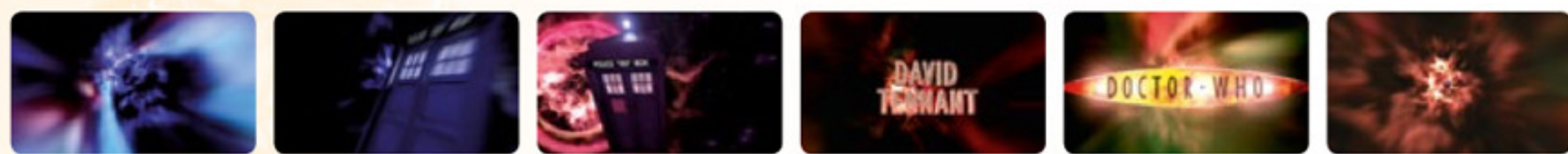
The Doctor's fall was a sequence where the storyboards – sketched out meticulously from the script and Rachel's comments – showed the powers-that-be that the 'sky fall' scene could work dramatically *before* poor Peter Capaldi was hoisted up onto a rig for a day! The script for the finale was amazing – Steven Moffat writes as he speaks, and the thrilling scenes that you see on screen are actually

written in an excited, dynamic way on the page. It's impossible not to get caught up in his enthusiasm. This was the episode that taught me the most about the disciplines of working in television, after so many years telling *Doctor Who* stories in *DWM* and elsewhere. In the comic strip we can do anything and go anywhere – we can feature alien hordes, or show walls of screaming monstrous heads, stretching to infinity. We're not concerned about breaking our characters, as they're just lines on a page. Working on the TV show, I gradually became aware that some of the stunts I'd drawn would be physically impossible, or extortionately expensive. Or both! The whole experience was a huge learning curve, and it would be fantastic to return next year and have another go. **DWM**



Below: Another memorable moment from *Death in Heaven*, as Missy reappears from the sky, like a demonic Mary Poppins.





THE FACT OF FICTION

Voyage of the Damned

Join us on a voyage back to Christmas Day 2007, when the Tenth Doctor joined a group of space tourists aboard the doomed starship *Titanic*...

FEATURE BY JONATHAN MORRIS

Sometimes I don't watch *Doctor Who* properly. I've trained myself to go into frown-mode, scrutinizing every moment, committing every detail to memory, just in case I never get to see it again. Whilst I am enjoying it, and wrapped up in it, I can take it all terribly, terribly seriously.

Which is why – and this is an entirely hypothetical example – if the person who is watching it with me starts hooting with laughter, I can get a little bit cross. Only a little bit, I retain a sense of proportion, but a bit. And let's say this entirely hypothetical example happened while I was watching *Voyage of the Damned* at the point when the Doctor takes the wheel of the *Titanic* as it dives to Earth.

But I was the one in the wrong. I should've been hooting with laughter, because the Doctor phoning up the Queen followed by the sight of her running through the palace in her furry slippers is hysterical. It might not be *The Talons of Weng-Chiang*, but it's not trying to be.

Because while *Voyage of the Damned* has some extraordinary moments of drama – Foon's reaction to Morvin's death is played utterly for real – I think the secret is not to take it too seriously.



The prow of a ship has smashed into the TARDIS control room. The Doctor picks up a lifebelt in the debris; it has the name 'Titanic'.

■ ... reprising the cliffhanger of *Last of the Time Lords* (2007). However, between that story and this the TARDIS experiences a temporal collision with the TARDIS piloted by the Fifth Doctor, as seen in the *Children in Need* Special *Time Crash* (2007) (see *The Fact of Fiction* in *DWM* 390).

The shot of the ship sticking into the control room was reworked for the Special, and it is the reworked version used here.

The Doctor repairs the damage at the push of a button and lands the TARDIS in a small cupboard.

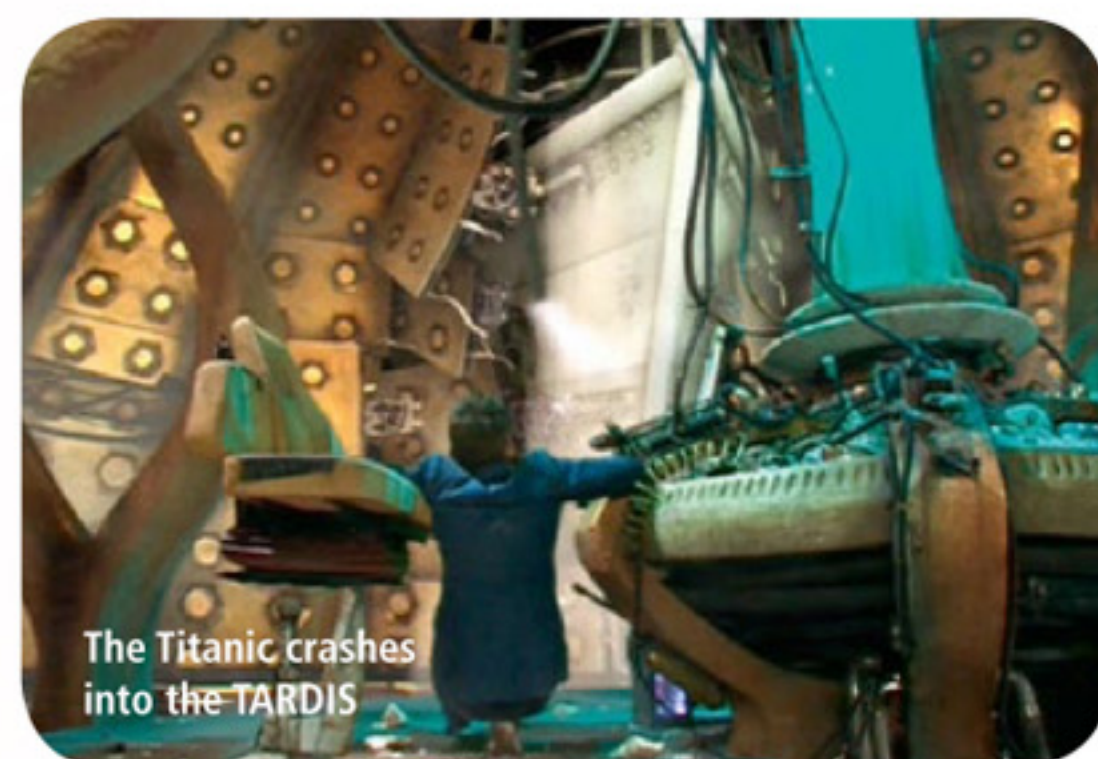
■ ... beside a sign listing genuine shipping companies from the late nineteenth and early twentieth centuries.

The Doctor emerges into the reception area of a recreation of the *Titanic*, decked out for Christmas. A waitress, Astrid Peth (Kylie Minogue), delivers drinks while two Heavenly Host, robots resembling golden angels, keep watch. A little red conker-faced alien, Bannakaffalatta (Jimmy Vee), saunters by.

■ Murray Gold's incidental music quotes *Jingle Bells*, composed by James Lord Pierpont and originally published in 1857 under the title *One Horse Open Sleigh*.

■ We later learn in *The End of Time* Part One (2009) that Bannakaffalatta is a Zocci.

■ The Heavenly Host were played by Paul Kasey (credited) with Ruari Mears, Ken Hosking, Adam Sweet and Karl Greenwood (uncredited). According to Ewan Bailey's agent's website, he provided the voice of the Host; his screen credit is for 'Alien Voices' which he shares with Colin McFarlane.



■ In Russell T Davies' first draft (dated 5 June 2007), the Doctor steps out onto an exterior deck, walks to the railing and looks out onto space, and below him, the Earth. The scene was relocated to save money.

The ship is a spaceship, in orbit above Earth, and it's Christmas!

■ Earth is referred to as Sol 3, a descriptor first used in *The Deadly Assassin* (1976).

■ The episode was provisionally titled *Titanic II* before becoming *Starship Titanic* during scripting (inspired by a design sketch by Peter McKinsty). It was later realised that the same title had been used for a Douglas Adams-scripted computer game (released in 1998) and its accompanying novel by Terry Jones (released in 1997) (the *Starship Titanic* was first mentioned in Adams' 1982 novel *Life, The Universe and Everything*). The title *Voyage of the Damned* had previously been used for a 1974 book and 1977 film about the ill-starred 1939 voyage of the *MS St Louis*.

■ The story is a deliberate homage to the two greatest disaster movies produced by Irwin Allen, *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974). *DWM* asked Russell T Davies if he had re-viewed the films to remind himself of the formula: "I didn't actually go and watch them, but only because those films are burnt into my mind. I'm not kidding, can you imagine the days before *Star Wars*? These movies were all we had. I remember, in the Great Snow of January 1982, I was stuck in my house in Swansea, and all I had was a brand new VHS with a single 180 tape, which my mum had bought for Christmas. And we'd taped *The Poseidon Adventure*. I must have watched that film 50 times in one week. Seriously, I know it word for word. Even down to that woman who cries out "The purser's right!" And *The Towering Inferno* was a turning point for me too. I saw it in the Albert Hall,

"Information: you are all going to die."

Swansea, when I was 11, and I have never been as upset in the cinema as when Jennifer Jones fell out of that scenic elevator. If you study that scene, in slow motion, which I have, a bloody extra knocks the glass out of place, then steps aside, leaving Jennifer to fall out. It's that bloody woman's fault. I hate her. Seriously, that's the most hard-hearted death in cinema history. She was engaged to Fred Astaire, she'd even saved a cat, for God's sake! Have I proved that don't need to see them again?"

On the bridge, Captain Hardaker (Geoffrey Palmer) sends the rest of the officers away. Only Midshipman Frame (Russell Tovey) remains behind, following ship's regulations.

■ Earth is referred to as a Level 5 planet, a classification first mentioned in *City of Death* (1979). Hardaker mentions *Silent Night*, the Christmas carol composed by Franz Xaver Gruber in 1818.

In the reception area, a wall-screen plays an advertisement for Max Capricorn Cruiseliners featuring Max Capricorn (George Costigan). The Doctor, now wearing a dinner suit, enters the ship's lounge where the house band is playing.

■ The house band includes composer Murray Gold on guitar, arranger Ben Foster on piano, *Blue Peter* presenter Gethin Jones on drums and Yamit Mamo on vocals, performing *Winter Wonderland* written by Felix Bernard and Richard B Smith in 1934. ▶

ESSENTIAL INFO

■ For the 2007 *Doctor Who* Christmas Special, writer Russell T Davies took inspiration from disaster movies; in the Series Four breakdown he described it as 'The *Titanic* in space crossed with *The Poseidon Adventure*.' According to the breakdown, 'the main monsters are the ship's robot staff – Golden Angels, beautiful, male, blank-faced masks. Also, the Judoon stomp in at the end to arrest the villains' (an idea which didn't make it to the finished script).

■ Even before Davies started work on the script, he met with Kylie Minogue to discuss her appearing in *Doctor Who* and 'busked' an outline of the story. When rumours of her involvement first began to leak, Davies

told the press, "I haven't even written the script yet, and a woman like that is booked up two years in advance." As the Doctor would be travelling without a companion, Minogue's character would fulfil the same function for this story.

■ Throughout the writing process Davies was emailing Benjamin Cook, with the early draft (and Davies' thought processes) seeing publication in *The Writer's Tale* book, published in 2008.

■ The episode was recorded from 9 July 2007 to 6 August (with some additional recording on 21 August). During the location recording the cast and crew were visited by former Doctor Colin Baker.

■ The first edit of the episode came to over 78 minutes in duration. After



Colin Baker drops by!

some extensive cuts, the final episode was brought in at just under 72 minutes (at the time, it was the longest *Doctor Who* episode made in the twenty-first century).

■ With Kylie Minogue as a guest star, the episode generated a huge amount of publicity, including a *Radio Times* cover. The episode achieved extremely high ratings of 13.31 million, a high Appreciation Index of 86 and was the 2nd most-watched TV show of the whole of 2007. In *DWM's* *First Fifty Years* poll, it was ranked 158th (out of 241).

◀ ■ In the early stages of writing the first draft (reproduced in *The Writer's Tale* book by Russell T Davies and Benjamin Cook, published in 2008) the President Elect of White Light Cruiseliners, Mr Maxitane, is present in a roped-off area of the lounge. This appearance was removed when Davies was halfway through the script, when the character became Max Callisto, a presence on a wall-screen, eventually becoming Max Capricorn when Davies reached the scene in which Max appears. (In the commentary on the BBC *Doctor Who* website Davies explains that his original intention was for Max to hide in the Omnistate Impact Chamber and for Astrid and Max to fall together after a struggle).

■ Other characters changed their names during scripting; Frame was originally Blane and then Bosworth Frame, Foon was originally Struzie, and Astrid was originally Peth Harmone. **DWM** asked Davies if this was a normal part of the writing process. “That’s interesting, cos I had no memory of that process happening, and had to go back to *The Writer's Tale* to check. I haven’t opened that book since it was published, it’s like opening a furnace. But I looked, for *The Fact of Fiction!* Ouch! Roar. Blimey. Dear God, what a whinge. But anyway, you’re right, the names keep changing. But the interesting thing for me is, that’s the only time that’s ever happened to me. I normally know exactly what a character’s called, the moment I think of them. Instantly. I’ve just written a series for Channel 4 with 101 speaking parts and never changed a single name. So, weirdly, I begin to realise... that only happened with this script because I was being watched. I was sending scripts nightly to Ben Cook, so for the one and only time in my career, I was being watched. Which maybe unsettled me. Maybe I was a bit too aware of the process, and got jittery. Which makes me wonder what other effects being watched had upon the scripts? Probably best not to answer that! But that’s never occurred to me before – there you go, a brand new fact for *The Fact of Fiction!*”

The Doctor passes businessman Rickston Slade (Gray O’Brien) talking on his Vone. He asks one of the Host where the ship is sailing from. It informs him they are en route from the planet Sto and the ship was named after Earth’s most famous vessel. The Host glitches and is taken away by the Chief Steward (Andrew Havill).

■ The Doctor introduces himself as passenger 57, in reference to the 1992 film *Passenger 57*.



The *Titanic*’s house band plays, including singer Yamit Mamo and guitarist Murray Gold (far right).

The Chief Steward takes the Host down to storage on Deck 31. It isn’t the first Host to have malfunctioned. The Engineer (Bruce Lawrence) can’t account for it.

■ In the final ‘Pink pages’ shooting script (dated 3 July), this scene takes place after Astrid offers the Doctor a drink; it was moved forward in editing. Note: for clarity, ‘shooting script’ will refer to this draft (effectively draft three).

Astrid is berated by Rickston. She has dropped a drinks tray and the Doctor helps her pick up the pieces. They warm to each other; she tells him she always dreamed of travelling through the stars and he admits to her that he’s a stowaway. She goes to fetch him a drink.

■ Given that we know Kylie Minogue exists in the *Doctor Who* universe, as the Doctor mentions her – and her 1989 song *Never Too Late* – in *The Idiot's Lantern* (2006), why doesn’t the Doctor recognise her, or at least comment on Astrid’s resemblance to the Antipodean pop superstar? Maybe the Kylie in the *Doctor Who* universe doesn’t look like our Kylie?

■ In the second draft (dated 28 June) Davies added a suggestion to make the guests look more alien by giving them bindis on their foreheads. At this point, Astrid explains that the bindi is “The jewel of Sto. It’s embedded in the Sto-kind when we’re children, a tiny piece of the Sapphire Moon. To remind us that we’re born to fly.” This idea was later discarded.

■ **DWM** asked Davies if he approached writing the character differently, knowing she would be played by Minogue. “I rarely write with specific actors in mind. Sometimes, a nice chance crops up – we’d asked Debbie Chazen to be in *The Sarah Jane Adventures*, but she wondered if that forbade her from appearing in *Doctor Who*. I said, if you’d rather do *Doctor Who*, then I can do something nice for you. But that’s a lucky opportunity, and normally, you can’t guarantee an actor being free. Or the director liking the actor you name. But more importantly, there’s something a bit backward-looking about writing for people you know. I think writers are sluts, really, and we’re much more interested in moving on to the next partnership. The new actor. The different embrace. A stranger in the night!

“Even once it’s written and cast, there’s always a separate, independent character in my head, divorced from the actor. I swear, if I went back to write an old character of mine – if it was Stuart from *Queer as Folk*, or Holly from *Bob & Rose* – I still wouldn’t think of Aidan Gillen or Jessica Hynes, I’d think of Stuart and Holly. Completely different



Astrid Peth (Kylie Minogue) dreams of seeing other worlds.

creations. I’ve described that before and people haven’t believed me. But it still feels like the actor’s face is just an aspect of them and there’s a much bigger, much more faceted version of the character underneath, a much more living, turning person. Is that mad? It’s probably mad. Still, I’ve got a great career, so I’ll go with the madness, thanks! Even writing for Kylie – to be honest, I was expecting that casting to fall through at any moment, so I couldn’t rely on that. I had to create a separate, different, free-standing Astrid in my head.”

■ The Doctor’s explanation of how he got on board was added as part of the ‘Pink pages’ draft.

The Doctor meets two more passengers, Morvin (Clive Rowe) and Foon (Debbie Chazen) Van Hoff. They won their tickets in a competition and are being mocked by some posh guests. The Doctor befriends the Van Hoffs by using his sonic to soak the posh guests with their champagne.

■ Morvin and Foon are enjoying Buffalo Wings in the mistaken assumption that they are wings of buffalo and not deep-fried chicken wings coated in cayenne sauce in a style originating in the city of Buffalo, New York.

■ The Doctor’s line “Is that the one with the twins?” was added as part of the ‘Pink pages’ draft; in the first draft, when asked if he’s ever watched *By the Light of the Asteroid*, he replies “No, not seen it.”

■ In the shooting script, the Morvin and Foon scene follows the scene on Deck 31. The script also specifies that the house band is playing *I Wish it Could be Christmas Everyday*, a 1973 hit for Wizzard.

The call goes out for passengers with Red Six Seven tickets to have shore leave.

On the bridge, Frame notices a power flare-up in deck 31, and a meteoroid shower portside.

■ In the shooting script, this scene is much later, coming after the Doctor is told about a power fluctuation. Davies initially had Frame noticing a ‘meteorite shower’ before deciding to change it to the more accurate term.

The Doctor, Morvin, Foon and some other guests are greeted by Mr Copper (Clive Swift) in



The Doctor discovers that London is deserted for Christmas – except for one newspaper vendor, Wilf (Bernard Cribbins).

but he proved unavailable. “That would have been wonderful casting,” says Davies. “But I wouldn’t have thought of him while writing, just in case he didn’t happen, and partly, if you’re getting someone as good as David Jason – and I would have killed to have him in *Doctor Who*, he’s wonderful – then you don’t want to limit his character to what you imagine, in inverted commas, ‘David Jason’ to be.”

Bannakaffalatta arrives just in time to join the excursion to Earth. The Doctor warns that the sight of a “talking conker” will start a riot, but when they teleport down to a city street, it turns out to be deserted.

■ In the shooting script, the Doctor asks “Isn’t he going to stick out a bit?” and Copper replies “They have a saying on Earth, red spiky face is a good spiky face.” This was cut during editing.

Copper tells the group he has a credit card with Earth currency. Astrid finds the city street beautiful, even though it stinks. The Doctor greets a newspaper seller, Wilf Mott (Bernard Cribbins), who explains that everyone in London has moved out.

■ ... as a result of the events of the two previous Christmas Specials *The Christmas Invasion* (2005) and *The Runaway Bride* (2006) which we see reprised on his television, dating the episode to December 2008.

■ When this scene was shot, Cribbins’ character was named Stan; he was re-named Wilf after the decision was made for Cribbins to return as Donna’s grandfather (the suggestion of producer Phil Collinson in October after it became clear that Howard Atfield wouldn’t be well enough to finish shooting *Partners in Crime* (2008)).

■ Copper’s speech about spending money was added as part of the ‘Pink pages’ draft. In the first draft script, Foon exclaims “I can smell frying!”

and the Doctor tries to speak to a woman who is hurrying away, as though scared.

■ Although not visible in the finished programme, the accompanying *Doctor Who Confidential* (*Confidential at Christmas*, broadcast 25 December 2007) reveals that signs for ‘Donovan Street W1’ and ‘Walterley Street’ (previously seen in 2005’s *Father’s Day*) were included as set-dressing.

On the television, a royal correspondent (Nicholas Witchell, appearing as himself) reports that the Queen will be remaining in Buckingham Palace to show the world there is nothing to fear.

■ In the first draft script the television shows an interview with Prince Charles, saying “My mother will be staying in Buckingham Palace throughout the festive season, to show the people of London, and the people of the world, that there is nothing to fear.” Prince Charles was approached to appear: “We approached his office with deadly seriousness,” says Davies. “It’s very complicated, within the BBC, you can’t just phone Buckingham Palace – which is probably why I had the Doctor do it so easily! But there are layers and layers of protocol. Some sort of BBC Ambassador has to go and make a formal request. I seem to remember we were sort of turned down with a smile, so they were very gracious.”

■ Wilf’s television is branded with the Magpie Electronics logo, a company introduced in *The Idiot's Lantern*.

To Wilf’s surprise, the Doctor and Astrid vanish, returning to the reception area. The Chief Steward apologizes for cutting short their trip, attributing it to a power fluctuation.

■ As Wilf looks around in surprise, the incidental music quotes the melody of *God Save the Queen*, the British national anthem, composer unknown. ▶



THE FACT OF FICTION

◀ On the bridge, Frame notices that the meteoroids are heading towards them due to Hardaker magnetising the hull. ■ In the shooting script, this scene comes a little later, as we cut away to it while the Doctor is using his sonic on the wall-screen.

In the entertainment lounge, the house band are now performing *The Stowaway*. ■ Composed by Murray Gold and sung by Yamit Moto. The song’s lyrics reflect the events of the episode from the point of view of someone (the ship’s captain, according to Gold) discovering a stowaway who is still in love with his “girl back home” (Rose Tyler, according to Gold). The full recording can be found on the *Series 3* soundtrack album. The shooting script describes it as ‘NEW CHRISTMAS SONG – so jolly, it’s sinister’. The melody is later reprised as part of the incidental score. ■ DWM asked Davies why he didn’t do the obvious thing, and have Kylie Minogue sing during the story: “Do you know, I’ve been wondering about that, because using Astrid to sing would have been so glorious. We’d have got a Number One out of it! And it would have been utterly faithful to *The Poseidon Adventure*, cos they had the singer as one of the escapees, having belted out the Oscar-winning song, *The Morning After*, fact fans, did I tell you how many times I’ve seen that film? But you’ve made me remember, very clearly, why I didn’t do it. Crucially, we approached Kylie with genuine respect, and I think if I’d said, ‘Oh, and by the way, Astrid’s a singer...’ we’d have looked fake. Like we weren’t interested in her acting, just getting a Number One. But beyond that, on an industry level, it was important to protect the booking. Getting Kylie to Cardiff for three weeks was a massive undertaking. It so nearly didn’t happen, simply because of the length of time we needed her for. Her people literally balked. It’s only thanks to Kylie herself, and Will Baker, that we succeeded. And I can guarantee that if Astrid had sung the song... then that’s what her role would have been reduced to. I can absolutely guarantee it. Some record executive would have said ‘Surely she can just sing?’ and we’d have shrugged and accepted that as second best. It gave too many people an escape clause.

YOU CAN’T EVEN SINK THE TITANIC!

The sinking of the *RMS Titanic* on 15 April 1912 is remembered as one of the most terrible maritime disasters of all time. On her maiden transatlantic voyage the ocean liner struck an iceberg; despite having received several warnings of drifting ice, the ship’s captain, Edward Smith, did not give an order to reduce speed. After the collision, the evacuation was chaotic and aggravated by the fact that there was an insufficient number of lifeboats; as a result, over 1500 of the liner’s passengers (mostly those in third class) and crew died of hypothermia or drowning. The tragedy has inspired numerous films and TV series, notably *A Night to Remember* (1958) and *Titanic* (1997). In the world of *Doctor Who*, the disaster was mentioned in *Robot* (1974) and Cardinal Borusa is seen reading a newspaper report on the

sinking in *The Invasion of Time* (1978). In *Rose* (2005) we see the Doctor pictured with the Daniels family the day before they cancelled their trip on the *Titanic*; in *The End of the World* (2005) the Doctor mentions being on a ship they said was “unsinkable”, ending up “clinging to an iceberg”; and in *Let’s Kill Hitler* (2011) Mels explains that the *Titanic* sank because the Doctor didn’t save it. In the spin-off novels, the Seventh Doctor confronts the supernaturally-powered warrior Huitzilin on the *Titanic* in the climax of *The Left-Handed Hummingbird* (1993), while in *The Plague of the Cybermen* (2013) the Eleventh Doctor carries a handkerchief still wet from the sinking. In the 1989 DWM comic strip *Follow That TARDIS!*



The tortured Captain Hardaker (Geoffrey Palmer) makes a catastrophic decision.

So I absolutely avoided it, and made Astrid integral, so no one could reduce it to a cameo. Besides, I don’t need a Number One, I’ve got a gold disc from *Queer as Folk*, thanks very much!”

The Doctor uses his sonic on one of the wall-screens to reveal the output of the ship’s radar – and three meteoroids approaching them. He calls the bridge using the ship’s internal comms, warning Captain Hardaker that the ship’s shields have been de-energised. Hardaker dismisses him and the Chief Steward restrains the Doctor. Frame confirms that the shields are offline and Hardaker pulls a gun on him.

■ In the first draft there’s a short scene where the posh guests coo and clap at the approaching meteoroids at this point. ■ In the shooting script the Chief Steward has an extra line before the warning about a “rock storm”: “Nice and quiet, shall we sir?”, cut during editing.

The Doctor breaks free and yells to the passengers to “Get to the lifeb –” before being hauled away. ■ In the first draft the singer apologises for the interruption and resumes the song.

On the bridge, Frame moves to re-energise the shields and Hardaker shoots him. In the reception area, Copper reports that all the teleports have stopped working. He follows the Doctor out, as do Astrid, Morvin, Foon and Bannakaffalatta. In the lounge, a piece of meteoroid smashes through the window, landing at Rickston’s feet. A Host tells him; “Information. You are all going to die.” ■ Two brief scenes were omitted from the shooting script at this point; an FX shot of the meteoroids whooshing towards the *Titanic*, and the posh guests applauding the meteoroids; “Absolutely wonderful. Thank Vot for the shields, eh?”

Rickston runs out to the reception area, searching for the Doctor. ■ The handsome actor who delivers the line “He went that way, sir” isn’t included in the cast list; if you know who he is, please let us know.

The Doctor is dragged down to a corridor. On the bridge, Hardaker tells Frame that he is doing this because he was promised so much money for his family. ■ In the first draft, Frame then protests “...but the passengers...”

In the lounge, the posh guests toast the approaching meteoroids. Then they hit, and the lounge is consumed by a wall of fire!

‘The shooting script describes the band’s song The Stowaway as “New Christmas song - so jolly it’s sinister!”’

■ A brief scene is omitted from the shooting script at this point; an FX shot of the meteorite smashing through the far side of the *Titanic*.

In the corridor, the Doctor, Astrid and the others are thrown about. Down in Deck 31, the deactivated Host return to life. ■ Another scene is omitted from the shooting script; this time of a handsome man falling from a balcony and the posh man and woman being sucked out into the blackness of space. The scenes were also re-sequenced during editing, and the Engineer’s cries for help were added during ADR (Additional Dialogue Recording).

The *Titanic* is left drifting through space. The Doctor observes that either *Titanic* is a bad name for a ship, or his dinner suit is really unlucky. ■ Referring to the previous occasions he wore it in *The Age of Steel* (2006) and *The Lazarus Experiment* (2007). ■ The shooting script specifies that the Doctor says “Yeah, thanks Max” as he switches off the wall-screen, followed by a sequence showing the survivors recovering from the disaster, with Astrid clearing rubble off Copper, and Foon and Morvin hugging; this is not in the finished episode.

Voyage of the Damned

The Chief Steward apologizes of behalf of Max Capricorn Cruiseliners. ■ His speech was shortened during editing, losing the scripted “though I would suggest that each and every one of you is given the once-over by the ship’s medic. Free of charge.” His line that “She is, after all, a sturdy ship” was added during ADR.

The Chief Steward opens a door. It opens onto the vacuum of space! He is sucked outside and everyone clings to the walls as a raging wind blasts through the corridor. The Doctor stabilises the oxygen shield and the wind subsides. ■ All the lines spoken by the (uncredited) computer voice were also added during ADR.

The Doctor tells everyone to calm down. “Now, if we can get to reception, I have a ship tucked away.” Then he sees the TARDIS falling to Earth. ■ In the shooting script, Astrid asks “Haven’t you got a remote control?” “That would be a really good idea. One of these days,” the Doctor admits. “But if you can manipulate the oxygen field, can’t you just loop it out? Sort of, lasso the box back in?” suggests Astrid. “That’s brilliant,” says the Doctor. “Oh, that’s brilliant! You’re good, you are!” “Try my best!” says Astrid. This exchange was cut during editing, so the conversation goes straight from “Bit distant” to “Trouble is...” ■ The last two lines of this scene were also cut, Astrid saying “Maybe not then” and the Doctor replying “Maybe not.” ■ In the shot of the Earth, the United Kingdom is in daylight, when it should, technically, be night.

On Deck 31, the Engineer is trapped underneath a girder. He asks a Host for help. Instead the Host removes its Halo and hurls it at him. The Doctor contacts Frame on the bridge. Frame informs him that Hardaker is dead and the ship is powered by a nuclear storm drive. If the ship hits the Earth, it will wipe out all life. ■ In the shooting script this exchange is interrupted by Rickston pointing out “My vone’s not working! I paid a fortune for this thing.” The Doctor replies, “Yeah, not exactly top of the list. Mr Frame, what about the lifeboats?” Frame answers, “They’re all offline. Like it’s deliberate.” These lines were cut during editing, but can be viewed as a deleted scene in *The Complete Fourth Series* DVD box set.



The Doctor tells Frame how to keep the engines going until he gets to the bridge. ■ More dialogue with Rickston was cut during editing; in the shooting script Frame says “But we’ve got an automatic SOS, they’ll be sending rescue ships, they can stabilise the *Titanic*.” “Wait a minute,” says the Doctor. “Rickston, did you say your vone’s not working?” “Oh now you’re interested!” says Rickston. “Give it to me. Give it!” says the Doctor. He inspects it. “But this is Solar Plus Vone. It should work anywhere.” “That’s what I was saying!” says Rickston. “Mr Frame,” says the Doctor. “There’s no signal. Someone’s transmitting a blanketing field, nothing’s getting out, not even the SOS. No-one’s coming, no rescue ships. We’re on our own.” In the script, this is what prompts Foon’s cry of “We’re going to die!” The implication being that after Max is destroyed, the blanketing field is deactivated. These lines can also be viewed in the DVD box set.

The Doctor tells everyone they’re going to climb to the bridge and save the *Titanic*. Rickston asks him who he is. The Doctor replies, “I’m the Doctor. I’m a Time Lord. I’m from the planet Gallifrey in the constellation of Kasterborous. I’m nine hundred and three years old and I’m the man who’s going to save your lives” ■ This speech is parodied in *The Day of the Doctor* (2013) where the Tenth Doctor delivers a similar speech to a disinterested rabbit. ▶





The only way is down!
The *Titanic* survivors face
a tricky path to safety.

‘The Van Hoff’s’ wages must be criminally low if it will take Morvin and Foon 20 years to pay off their £100 vone bill!’

◀ They make their way up a stairwell only to find it blocked by wreckage. Morvin and Foon set to work reactivating a damaged Host while Bannakaffalatta slips through the fallen struts, followed by Astrid.

■ In the first draft, Morvin and Foon have more dialogue, Foon protesting that they don’t have a toolkit, Morvin replying: “Oh, we’ll do it by hand, just like the old days. Remember those old Zed-grade robots, you’d just clip the brainstem together. These things might be posh, but they’re all the same underneath.”

Foon admits to Morvin that she only won their tickets after she spent five thousand credits on the competition vone line.

■ We later learn that the exchange rate is approximately 50 credits to one pound, meaning that Foon wasted the equivalent of one hundred pounds. The wages at the Milk Market must be criminally low if it will take Morvin and Foon 20 years to pay it back!

■ At the time, competition phone lines were a subject of controversy, particularly the *You Say We Pay* segment of Channel 4’s *Richard & Judy* and ITV’s *Ant & Dec’s Saturday Night Takeaway*. **DWM**

asked Davies if it had inspired this detail: “Oh yes, that was me, happily riffing off stuff in the news. I love doing that. Notice how Richard and Judy and Ant and Dec stood at the centre of that storm and simply shrugged it all off while the BBC is still being beaten down and savaged for its misdemeanours, day after day, until it’s on its knees. If you want proof that the BBC is under sustained attack from commercial properties and that we’re failing to defend it to the extent that, within 15 years, it will be gone, then just compare those scandals. One day we’ll be watching Halford’s *Doctor Who*, in his PG Tips TARDIS, because we did nothing.”

■ In the first draft, Morvin initially tries to cheer Foon up by saying, “Soon as we’re off this ship, we’re going back home, and we’ll be happy with what we’ve got. If this is the high life, you can stuff it!”

Bannakaffalatta admits to Astrid that he is secretly a cyborg. Astrid reminds him that cyborgs are getting equal rights and on Sto they have passed a law so they can even get married.

■ Another case of Russell riffing on recent events; the Civil Partnership Act in 2004 gave same-sex couples the same rights as married heterosexual

couples, the Gender Recognition Act 2004 gave transsexual people legal recognition as members of the sex appropriate to their acquired gender and The Equality Act 2006 made discrimination against lesbians and gay men illegal.

■ But we later learn that cyborgs live in caravans, implying they are shunned and forced to live a nomadic existence, and that “society despises cyborgs”, so it seems there is still some way to go.

A Kitchen Hand (Stefan Davis) contacts Frame. He and five others are still alive in the kitchen, and there are others still alive, scattered throughout the ship. Four Host enters the kitchen and Frame watches in horror as their life signs on a map of the ship are snuffed out.

Morvin and Foon have almost finished repairing the Host when Frame contacts the Doctor, warning him that the Host are killing people. At the same time, the Host comes to life and attempts to throttle Morvin. The Doctor rescues him and with help from Copper, everyone manages to squeeze through the wreckage. The Host admits its commands are coming from Deck 31 before the wreckage crushes it. Frame is forced to deadlock the doors to the bridge to keep the Host out.

■ With their repetition of “Kill!” and tendency to get hands trapped in doors, the Host bear some similarities to the robots of 1977’s *The Robots of Death*. **DWM** asked Davies if he had considered simply bringing back those robots instead of the Host. “Those original robots [from *The Robots of Death*] would have to be approached with absolute

sincerity. They’re icons, with a brilliant society built around them, you’d have to show them all due respect. Whereas the Host are just simple killers. I suppose, as a fan, certain things become ingrained without you consciously realising it. And to me, a polite robot acting as a manservant automatically has a handsome gold face. Not as a reference to *The Robots of Death*, but because *The Robots of Death*, buried in my childhood, has made that an instinct.”

■ **DWM** also asked if there had been any concern about including sinister angels so soon after *Blink* (2007): “The connection didn’t occur to me. I simply didn’t think of it. Technically, you’re right, that’s killer angels, four episodes apart. How did I not notice? But they’re so different, aren’t they? And once you’ve imagined those Host as angels, what else could they have been adapted into?”

The Doctor and the others reach another corridor and help themselves to some food.

■ In the shooting script, Astrid says, “All right, that’s my job, share it out, careful with the water, we might need that.” This was cut during editing.

■ In the commentary on the BBC *Doctor Who* website, Phil Collinson gleefully points out that the trolley and the buffet have somehow survived the disaster intact.

The Doctor calls Frame, who tells him that he’s sealed himself in. Frame attempts to scan Deck 31 but finds it’s shielded.

In a quiet moment, Copper admits he acquired his degree in Earthonomics from Mrs Golightly’s Happy Travelling University And Drycleaners. Now he faces ten years in jail.

■ The Doctor says, regarding Christmas, “I was there. I got the last room.” If he’s not joking, then that implies that the Christian nativity is part of the *Doctor Who* universe.

■ In the shooting script Copper says he sold “this and that, just junk and tat.” This was cut during editing.

The Host are catching up, so they move on, entering a chamber with a sheer drop to the engines below. A single girder crosses the chasm.

■ Described in the script as ‘a huge Death Star-style canyon’ referring, of course, to the film *Star Wars* (1977).



An unlikely romance?
Bannakaffalatta (Jimmy Vee)
makes his feelings known to Astrid.

WHERE ELSE HAVE I SEEN...?

KYLIE MINOGUE (1968-)



Astrid Peth
TV appearances include: *The Henderson Kids* (1985) as Charlotte Kernow; *Neighbours* (1986-88) as Charlene Mitchell; *Playhouse Presents: Hey Diddly Dee* (2013) as Bibbi.
Film appearances include: *Street Fighter* (1994) as Cammy; *Moulin Rouge!* (2001) as The Green Fairy; *The Magic Roundabout* (2005) and *Doogal* (2006) as Florence; *San Andreas* (2015) as Beth Riddick.

RUSSELL TOVEY



(1981-)
Midshipman Alonso Frame
Other Doctor Who appearances: *The End of Time* Part Two (2010) as Midshipman Frame.
TV appearances include: *Little Dorrit* (2008) as John Chivery; *Being Human* (2008-12) as George Sands; *Sherlock: The Hounds of Baskerville* (2012) as Henry Knight; *Him & Her* (2010-13) as Steve; *The Job Lot* (2013-) as Karl Lyndhurst.

Film appearances include: *The History Boys* (1999) as Rudge; *Tower Block* (2012) as Paul; *Pride* (2014) as Tim; *Blackwood* (2014) as Jack.

GEOFFREY PALMER



(1927-)
Captain Hardaker
Other Doctor Who appearances: *Doctor Who and the Silurians*

(1970) as Masters; *The Mutants* (1972) as Administrator.

TV appearances include: *The Fall and Rise of Reginald Perrin* (1976-79) as Jimmy Anderson; *Fawlty Towers: The Kipper and the Corpse* (1979) as Doctor Price; *Butterflies* (1978-82) as Ben Parkinson;

Blackadder Goes Forth (1989) as Field Marshal Haig; *As Time Goes By* (1992-2005) as Lionel Hardcastle.

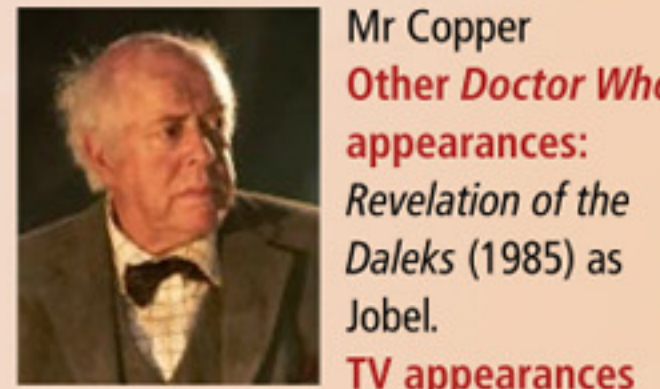
Film appearances include: *O Lucky Man* (1973) as Examination Doctor & Basil Keyes; *A Fish Called Wanda* (1988) as Judge; *The Madness of King George* (1994) as Warren; *Tomorrow Never Dies* (1997) as Admiral Roebuck; *Bert & Dickie* (2012) as Charles Burnell.

DEBBIE CHAZEN (1971-)



Foon Van Hoff
TV appearances include: *Mine All Mine* (2004) as Big Claire; *The Smoking Room* (2004-05) as Annie; *Tittybangbang* (2005-07) as various; *Psychoville* (2009) as Kelly Su Crabtree; *Sherlock* (2014) as Vicky; *Casualty* (2014) as Fleur Fanshawe.
Film appearances include: *Anton Chekhov's The Duel* (2010) as Olga.

CLIVE SWIFT (1936-)



Mr Copper
Other Doctor Who appearances: *Revelation of the Daleks* (1985) as Jobel.
TV appearances include: *Dombey and Son* (1968) as Major Bagstock; *Romeo and Juliet* (1976) as Friar Lawrence; *Keeping Up Appearances* (1990-95) as Richard Bucket; *Born and Bred* (2002-05) as Rev Brewer; *The Old Guys* (2009-10) as Roy.
Film appearances include: *Frenzy* (1972) as Johnny Porter; *Excalibur* (1981) as Sir Hector; *A Passage to India* (1984) as Major Callender.

Morvin is sceptical the strut will take their weight. Suddenly, the ledge beneath him snaps and he plummets to his death!

The Host start trying to break into the chamber. Rickston makes his way across the strut while Foon begs the Doctor to bring Morvin back. Bannakaffalatta is the next to cross, followed by Astrid. Then the Host stop trying to break in – as five Host float down around the strut!

■ In the shooting script, Copper says “Luck of the devil” after Rickston crosses. This was cut during

editing. Some of Rickston’s dialogue was also slightly reworked during ADR.

■ The shooting script specifies that the Hosts’ wings should be unfurled when they fly, an idea presumably discarded due to expense.

The Doctor, Copper and Astrid fight the Host, knocking away their haloes. Then, in an act of cyborg pride, Bannakaffalatta emits an electromagnetic pulse, knocking out the Hosts’ electronics. Four of them fall into the engines, the fifth lands on the ledge, stunned.

Bannakaffalatta dies. Copper suggests they take Bannakaffalatta’s EMP transmitter; if they recharge it, they can use it as a weapon against the Host.

The Host on the ledge reactivates. It is about to hurl its halo when the Doctor makes it pause by using a security protocol.

■ ... which turns out to be 1, after the Doctor has tried 666 (glimpsed in 2006’s *The Satan Pit*, ‘the number of the beast’ according to the Book of Revelation) and 42 (the title of an episode in 2007 whilst also being the answer to the ultimate question in *The Hitch-Hiker’s Guide to the Galaxy* radio series by Douglas Adams broadcast in 1978).

The Doctor learns the Host have been ordered to kill the survivors to leave no witnesses and that the plan is to destroy the Earth. The Host informs the Doctor that he has used up his three questions and prepares to hurl its halo, but Foon wraps herself to it using the lasso from her costume and jumps, taking the Host with her.

■ In the first draft the Host allows the Doctor four questions; his first question is to ask if the Host have been ordered to kill the survivors, to be told he is correct. ▶



The Doctor is captured by the Heavenly Host.

◀ They enter another corridor. The Doctor gives Astrid the EMP transmitter and gives Rickston the sonic screwdriver to use to open doors. The Doctor intends to go and find out what's on Deck 31. Astrid asks if she can join him in his travels in his blue box, and the Doctor agrees.

- In the first draft the Doctor says, regarding Reception One, that “the grid says it's still got oxygen.”
- In the shooting script the Doctor is non-committal about Astrid's offer, so she asks “Was that a yes or a no?” This was cut during editing.

The ship shakes. Frame warns the Doctor they only have eight minutes left. The Doctor is about to leave when Astrid invokes an old Sto tradition and kisses him. He runs off.

- Astrid's request to join the Doctor and the kiss were added in the second draft as a result of notes from the 15 June script meeting; ‘BUILDING UP THE ROLE OF ASTRID’.

Astrid, Copper and Rickston make their way up through the ship, zapping Host with the EMP. The Doctor is confronted by more Host. He tells them that, as a stowaway, he should be arrested and taken to the nearest figure of authority, who is on Deck 31. The Host concurs. “Take me to your leader,” says the Doctor. “Always wanted to say that.”

- Although he previously said it in *Aliens of London* (2005) and on several other occasions.
- In the first draft the Doctor uses all four questions sensibly (rather than having three and wasting the first two), getting the Host to confirm they have been ordered to kill the survivors, that survivors must be passengers or staff, and that the Host have no record of him being on board.

Astrid, Copper and Rickston enter the reception area. Astrid tells Rickston to seal the doors and

‘Even before broadcast, *The Times* claimed that Christian Voice had been offended by some of the story.’

Copper to keep an eye on the deactivated Host while she tries the computer.

- This scene deviates slightly from the shooting script, in which Astrid tells Rickston to watch the Host and Copper to try the computer.

Astrid finds a teleport bracelet. She contacts Frame and asks him to divert power to the teleport so she can get to Deck 31. He agrees and Astrid disappears.

- This scene was revised during the ‘Pink pages’ draft to make Frame more reluctant to help Astrid.

The Doctor is taken to storage Deck 31. A Host opens a set of doors to reveal an Omnistate Impact Chamber. Max Capricorn emerges; he consists of a severed head kept alive by a mobile life-support unit.

- In the shooting script the Omnistate Impact Chamber is concealed behind a hidden door.
- The Doctor uses the phrase ‘host with the most’, a catchphrase popularised by Bob Barker as the host of CBS’ *The Price is Right* from 1972, and refers to the damage as a ‘fixer-upper’, Davies drawing on the 1994 film *The Lion King* for inspiration.

The Doctor jokes with Max.

- The Doctor makes a play on the phrase ‘how to get ahead in business’; while this phrase has been used for a self-help guide, it seems to have entered popular usage through people misquoting the title of Shepherd Mead's humorous 1952 book *How To Succeed in Business Without Really Trying*.
- The Doctor introducing himself was added in the ‘Pink pages’ draft. In the first draft, Max says he has been running the company “by hologram since the late five-thousands” and the Doctor replies, “And it's showing, the company's not doing too well, yeah? Going down the drain they say, can't even afford staff insurance” (picking up on Astrid's earlier throwaway line about insurance). Max asks a Host about the schedule and it replies “Information: time-cycle nine.”

The Host inform Max that the ship is still in orbit. Max peers over a ledge to the engines below and asks why they are still running. Astrid watches from the shadows.

- Max's line about the engines seems to have been re-dubbed in ADR; as scripted, his reaction is “The goddam engines are still running, they should have stopped.”
- This part of the scene was also revised in the ‘Pink pages’ draft; in the first draft the Doctor tells Max “You've got a very good man up on the bridge. Midshipman Frame. Better than you deserve.” Max replies, (regarding the engines) “Just a delay, that's all. They're still gonna fail.”

The Doctor works out that Max's business has failed and he intends to frame the board of his former business for mass murder as revenge. Max has men waiting to retrieve him from the ruins and intends to retire to Penhaxico Two.

- The Doctor suggests that working out Max's plan could be a task for an apprentice, referring to the reality TV series/game show *The Apprentice* (2005-present) starring Sir Alan (later Lord) Sugar.
- George Costigan has some fun with the line scripted as “Where the ladies are fond of metal, so they say”, rephrasing it for greater comic effect.
- In the first draft the Doctor also deduces that “You've been bought out! Max Capricorn doesn't even own Max Capricorn anymore!”

Max cancels the ship's engines and orders the Host to hold the Doctor while he prepares to return to the Impact Chamber.

- As a result of script notes from the 15 June script meeting, in the second draft Davies added a section here that reveals the Doctor has a plan to defeat Max. After Max's “Not so clever now, Doctor” the Doctor says, “You there. Host! Security protocol one! Three questions! You work for Max Capricorn, yes?” “Information: correct,” the Host replies. “Max Capricorn is a cyborg, yes?” asks the Doctor. “Information: correct,” the Host replies. “But according to your society, cyborgs are inferior, so you should accept my commands instead of his, yes? What d'you say, yes?” asks the Doctor. “Information: no,” the Host replies. “What? Why's that then?” says the Doctor. “Information: Your three questions



Astrid takes matters into her own hands, and drives Max to the edge!

have been used.” “But I can answer that,” interjects Max. “They're robots, Doctor. To them, cyborgs are practically family.” “Information: damnl!” says the Doctor. “Nice try, though,” says Max. This section was shot and then cut during editing; it can be viewed as a deleted scene in *The Complete Fourth Series* DVD box set.

Astrid calls out Max's name. She's sitting in a forklift truck. She drives forward and the truck grapples with Max's life-support box. A Host throws a Halo at her.

- The Doctor's line “He's cut the brake line!” was added during ADR, presumably to clarify why Astrid doesn't simply push Max over the ledge and then stop.

Astrid's truck pushes Max over the ledge and Astrid, Max and the truck all fall into the engines. On the bridge, Frame struggles at the wheel. In the reception area, Copper and Rickston cower for cover. The Doctor clicks his fingers and two Host carry him upwards.

- Even though the story had yet to be broadcast, on 21 December *The Times* reported that religious lobby group Christian Voice had been pre-emptively offended by this scene. This attempt to manufacture controversy quickly faded; indeed, the following year the *Daily Telegraph* reported that a church conference was using clips from *Doctor Who* to ‘illustrate themes of resurrection, redemption and evil’. **DWM** asked Davies about this scene: “People just blow a fuse when it comes to religion. They actually lose all sense, and grammar, and wit, if a religious icon is used out of context. Because I've often seen this stuff described as religious – the Doctor, as Jesus, carried aloft by angels. What a load of old toot. Let me tell you, if the Bible had robot angels, and a Jesus with great hair in tight black tie, it would be a lot more popular. But can you see where a fuse has been blown? The scene has nothing to do with ascension. The Doctor hasn't just died, to be resurrected. Jesus never flies. There is not a speck of religious intent in that scene, other than people's sheer inability to handle those images. Robots fly the Doctor through the *Titanic*, to go and help that nice gay sailor on the poop deck. No heaven, no God, no spirituality, no comparison whatsoever. Even, fundamentally, if you question the images - haloes, wings, white

robes, are they in the Bible? I don't think they are, you're talking about centuries of accumulated props piled on top of the original text.

- “I just think all that iconography is up for grabs. As an atheist, I don't accord it any special power. So using an angel is no different to using *The Robots of Death*, or *The Poseidon Adventure*, or *Annie Get Your Gun* with Foon's costume.”
- In the shooting script Davies suggests reusing the lift shaft shot from *New Earth* (2006) as background. The script specifies the use of slow motion for parts of this sequence.
- Two months after the events of this story, two of Max's henchmen travel to Earth where they mistake Captain Jack Harkness for their boss and transport him to Penhaxico; this is according to the comic strip *Escape to Penhaxico* by script editor Brian Minchin, published on the BBC *Doctor Who* website (but since deleted).

The Host punch through the floor of the bridge and the Doctor greets Frame in person. He

explains that with their controller dead, the Host now consider him the highest authority. As the *Titanic* tilts towards Earth, Frame tells the Doctor his first name – Alonso.

- In *Army of Ghosts* (2006) the Doctor began using ‘*Allons-y*’ as a catchphrase, and said it would be brilliant to meet someone called Alonso just so he could say “*Allons-y*, Alonso.”

The *Titanic* plummets through the atmosphere. The Doctor discovers that its ‘Impact Zone’ will be Buckingham Palace, so he phones the palace to warn them.

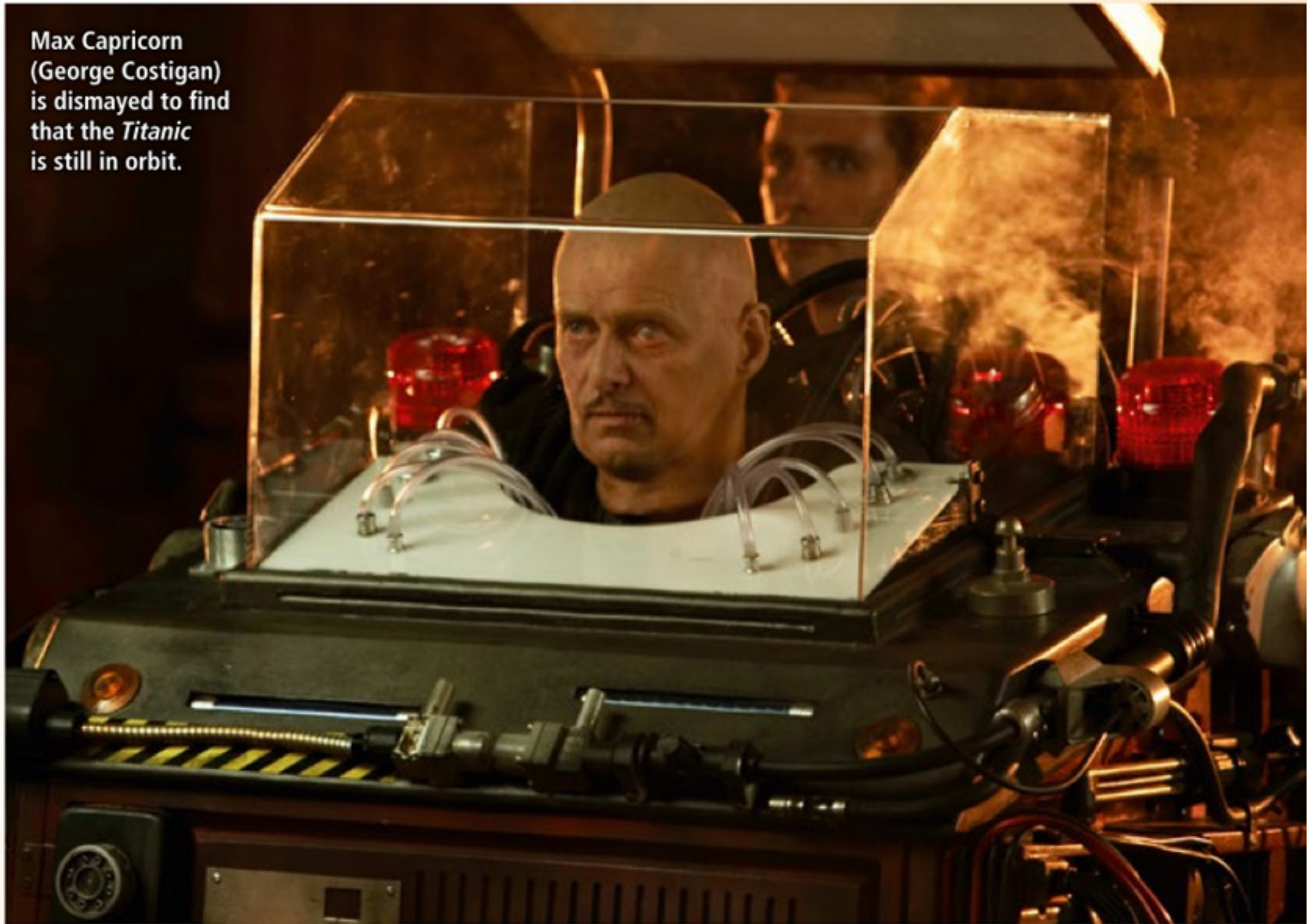
- In the first draft, the Doctor calls the palace using Rickston's vone (which he's had ever since the “Give it to me. Give it!” scene). In the shooting script this is changed to a Bakelite phone connected to the ship's computer, to avoid including an awkward explanation about why the vone has started working.

A Newsreader (Jason Mohammad) reports that as dawn rises, it looks like London has avoided alien intervention.

- The Newsreader's dialogue was altered slightly in the ‘Pink pages’ draft; in the first draft Davies also included a FX shot ‘*TITANIC* POV, hurtling down through the clouds, Britain appearing down below -’

An Old Woman (the Queen, voiced by Jessica Martin and played by the uncredited Angharad Baxter) runs through the palace in her slippers. Wilf thunders at the falling ship “Don't you dare, you aliens! Don't you dare!”

- At the very last moment, the Doctor pulls the *Titanic* up so it soars over Buckingham Palace, just missing it. The Queen thanks him.
- Establishing – if it hadn't already been established in *Silver Nemesis* (1988) – that Queen Elizabeth II and the Doctor are on good terms. She later permits him to park the TARDIS in the palace grounds in 2009's *Planet of the Dead*. The shooting script does not include her wish of “Happy Christmas”, added during ADR.
- Davies' original intention, in the first draft, was that the *Titanic* ‘*SMASHES THROUGH THE ENTIRE BUILDING!!!*’ before heading back into space. The palace flagpole shoots through into the bridge like a ▶



Max Capricorn (George Costigan) is dismayed to find that the *Titanic* is still in orbit.



The Doctor ascends to the bridge.



The Queen is evacuated.



“Thank you Doctor! Thank you! Happy Christmas!”



Astrid becomes stardust.

It's left to poor old Midshipman Frame to clear up the mess.



'In the original draft, Buckingham Palace was to have been destroyed, leaving the Queen covered in dust!'

◀ javelin, spearing right through the portrait of Max Capricorn, and the Queen stands covered in dust, waving an angry fist in the air. "Damn you, aliens! Damn you!"

■ This scene was rewritten because of the expense of building – and destroying – a scale model of Buckingham Palace. "We just couldn't afford it," says Davies. "That episode stretched the budget way too far. Damn. I really regret that now. It would have been hilarious. On Christmas Day too!"

■ In the second draft Davies also changed the security code (originally 596) and added Wilf's scene.

■ The consequences of what would have happened if the *Titanic* had hit the palace were later explored in *Turn Left* (2008).

The *Titanic* returns to orbit, the Doctor having used the heat of re-entry to start the secondary storm drive. Then the Doctor realizes that Astrid was wearing a teleport bracelet.

■ The Doctor describes himself as "unsinkable"; a term popularly attached to the real-life *Titanic* as an example of promotional hubris but which was, in fact, never used without the qualification "practically" when describing the ship.

■ In the first draft, this scene is followed by the Doctor returning to the reception area where Frame tells him that he has sent an SOS. The whole sequence with Astrid's 'ghost' was added in the second draft after Brian Minchin mentioned to Davies that he had expected her teleport bracelet to save her.

The Doctor races to the reception area. He's realised that if the teleport bracelets have an emergency setting then Astrid's molecules could have been held in stasis. But he's too late. "There's not enough left," says Copper sadly. "The system was too badly damaged." The Doctor kisses Astrid's 'echo' goodbye and she flies away, now stardust.

■ Davies briefly included a line referring to the 'bindis'; "Citizen of Sto. Born with a jewel in your forehead, so you might travel among the stars." This line is present in a version of the script emailed to Ben Cook on 26 June, but not present in the draft dated 28 June.

■ The idea of a consciousness existing after death as an 'echo' anticipates 2008's *Silence in the Library/Forest of the Dead*.

■ The shooting script includes an FX shot of stardust drifting away from the *Titanic*; in the finished episode this is replaced by a shot of the *Titanic* restored to orbit.

A while later, in the reception area, Frame announces that a rescue ship is on its way. Rickston is delighted; Max Capricorn's demise has made him rich. Copper is worried about going to jail, so the Doctor gives him a teleport bracelet and they depart for Earth.

■ Frame's first two lines in this scene were late additions during ADR. A brief exchange where Frame asks Copper for his water bottle was cut during editing.

■ Rickston's line to Salvain on his vone was also changed in ADR from the scripted line "Yeah, I know, just listen – check the Stock One Thousand, tell me the price on Majestic Cruises..."

■ Davies briefly considered giving Midshipman Frame a return appearance in *The Stolen Earth* (2008), working as a junior soldier for the Shadow Proclamation before joining



the Doctor and Donna in the TARDIS, only to be exterminated in the following episode. But the idea was abandoned when it turned out Russell Tovey was unavailable. Frame later made a cameo in *The End of Time Part Two* (2010) where he is chatted up by Captain Jack in a bar on the planet Zog.

The Doctor and Copper find the TARDIS on a snow-covered hillside. Except it's not snow, it's ballast from the *Titanic*. The Doctor asks to see Copper's credit card; it has a million pounds credit.

■ This detail was changed at the very last minute in a 'Yellow pages' draft dated 20 July; in the shooting script the exchange rate was one million pounds to five million credits (which would've meant Morvin and Foon's vone bill was the equivalent of one thousand pounds).

■ The festive arrival of snow that turns out not to be snow being a running gag introduced in *The Christmas Invasion*.

FURTHER INFO



BLU-RAY
(upscaled standard definition)
Doctor Who –

The Complete Series 1-7
COMPANY BBC Worldwide
YEAR 2013
CAT NO BBCBD0242
AVAILABILITY Out now



DVD
The Complete Fourth Series
COMPANY 2|entertain

YEAR 2005
CAT NO BBCDVD 2609
AVAILABILITY Out now



DVD
The Complete First Series
COMPANY BBC DVD
YEAR 2008
CAT NO

BBC DVD 2604
AVAILABILITY Out now

Copper skips away in delight at his new life. The Doctor wishes him a Merry Christmas and leaves in the TARDIS.

■ We later learn in *The Stolen Earth* that Copper goes on to set up 'The Copper Foundation' which creates the Subwave Network, a piece of software programmed to seek out anyone who can help contact the Doctor.

■ **DWM** cheekily asked Davies if he has trouble saying goodbye to characters at the end of a story. "I think, if a story ends immediately, then get out. If it doesn't, don't. And this one had some nice stuff to say, with loose ends to tie up. Mr Copper, in particular, needed a proper farewell. In other words: follow the story, be true to it, let it play out naturally in whatever way suits that story best. I don't actually find it hard to say goodbye to characters at the end. I normally laugh. Finishing is lovely! Remember, writers are sluts. Next!"

■ The episode was followed by a dedication 'In memory of Verity Lambert OBE, 1935-2007'; Lambert was *Doctor Who*'s first producer, from 1963-65. **DWM**

The DWM Season Survey 2014

THE TV SERIES

A

nother year is almost at an end, so it's time for us to ask you what you thought about the latest series of *Doctor Who*! This year, we've also included the Christmas Special, so you may want to wait until Boxing Day

before deciding on your votes and heading to a post box. We've also combined this year's survey with our regular merchandise poll, so please also give us your views on your favourite books and audio releases of 2014, as well as on **Doctor Who Magazine** itself.

Please fill in each category as instructed, and feel free to add additional comments on a separate piece of paper, as there may not be enough space on the form itself. You don't need to fill in every category if you don't want to – just concentrate on the sections that you have an opinion on. Photocopies are acceptable, as are scans attached to an email – simply attach the scan to your email and send it to dwm@panini.co.uk with 'DWM Season Survey 2014' as the subject line. Otherwise send your form to the address listed overleaf.



FAVOURITE STORY



Please give a mark out of 10 to each of the following stories, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' Please DON'T simply rank the stories in order of preference, and DON'T fill the boxes with ticks or crosses. Remember, you can give the same score to as many stories as you wish.

- ☐ Deep Breath
- ☐ Into the Dalek
- ☐ Robot of Sherwood
- ☐ Listen
- ☐ Time Heist
- ☐ The Caretaker
- ☐ Kill the Moon
- ☐ Mummy on the Orient Express
- ☐ Flatline
- ☐ In the Forest of the Night
- ☐ Dark Water/Death in Heaven
- ☐ Last Christmas

BEST WRITER

Nominate your favourite writer from this year's episodes. Choose from **Steven Moffat** (*Deep Breath, Into the Dalek, Listen, Time Heist, The Caretaker, Dark Water/Death in Heaven and Last Christmas*); **Phil Ford** (*Into the Dalek*); **Mark Gatiss**

(*Robot of Sherwood*); **Steve Thompson** (*Time Heist*); **Gareth Roberts** (*The Caretaker*); **Peter Harness** (*Kill the Moon*); **Jamie Mathieson** (*Mummy on the Orient Express and Flatline*); **Frank Cottrell-Boyce** (*In the Forest of the Night*).

BEST DIRECTOR

Nominate your favourite director from this year's episodes. Choose from **Ben Wheatley** (*Deep Breath and Into the Dalek*); **Paul Murphy** (*Robot of Sherwood and The Caretaker*); **Douglas Mackinnon** (*Listen, Time Heist and Flatline*); **Paul Wilmshurst** (*Kill the Moon, Mummy on the Orient Express and Last Christmas*); **Sheree Folkson** (*In the Forest of the Night*); **Rachel Talalay** (*Dark Water/Death in Heaven*).

BEST MALE GUEST STAR

Nominate your favourite three guest performances by a male actor. Nominations include **Dan Starkey** (*Strax/Ian*), **Peter Ferdinando** (*Half-Face Man*), **Nicholas Briggs** (*The Daleks*), **Samuel Anderson** (*Danny Pink*), **Michael Smiley** (*Morgan Blue*), **Tom Riley** (*Robin Hood*), **Ben Miller** (*The Sheriff of Nottingham*), **Remi Gooding** (*Rupert Pink*), **Jonathan Bailey** (*Psi*), **Chris Addison** (*Seb*), **Edward Harrison** (*Adrian*), **Frank Skinner** (*Perkins*), **David Bamber** (*Captain Quell*), **Christopher Villiers** (*Professor Moorhouse*), **John Sessions** (*Gus*), **Joivan Wade** (*Rigsy*), **Christopher Fairbank** (*Fenton*), **Andrew Leung** (*Dr Chang*), **Nick Frost** (*Santa Claus*), **Nathan McMullen** (*The Wolf*) and **Michael Troughton** (*Professor Albert*).

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2
3

BEST FEMALE GUEST STAR

Please nominate your favourite three guest performances by a female actor. Nominations include **Neve McIntosh** (*Madame Vastra*), **Catrin Stewart** (*Jenny*), **Michelle Gomez** (*Missy*), **Zawe Ashton** (*Journey Blue*), **Keeley Hawes** (*Ms Delphox*), **Pippa Bennett-Warner** (*Saibra*), **Ellis George** (*Courtney Woods*), **Hermione Norris** (*Lundvik*), **Daisy Beaumont** (*Maisie*), **Abigail Eames** (*Maebh*), **Jemma Redgrave** (*Kate Lethbridge-Stewart*), **Ingrid Oliver** (*Osgood*), **Faye Marsay** (*Shona*), **Maureen Beattie** (*Bellows*), **Natalie Gumede** (*Ashley*).

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FAVOURITE VILLAIN

Nominate your three favourite villains from the 2014 episodes, in order of preference. Choose from **The Half Face-Man**, **Missy/The Master**, **'Rusty' the Dalek**, **The Sheriff of Nottingham**, **Ms Delphox/Madame Karabraxos**, **Gus**.

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FAVOURITE MONSTER

Nominate your three favourite monsters from the 2014 episodes, in order of preference. Choose from **The Clockwork People**, **The Daleks**, **The Robot Knights**, **'Something' under the bedspread**, **The Teller**, **The Skovox Blitzler**, **The Spider Germs**, **The Mummy/Foretold**, **The Boneless**, **A tiger**, **Three wolves**, **The Cybermen**, **The Kantrofarri**.

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2
3

FAVOURITE EFFECTS

What were your three favourite special effects sequences (they can be either physical or CGI) from this year's episodes?

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3

FAVOURITE MUSICAL SCORE

Murray Gold was the series' music composer for every episode, but which of the 12 stories featured your favourite incidental music? List your three favourite scores in order of preference.

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3

WHAT NEXT?

What would you like to see in the next series of *Doctor Who*? Make your nominations in the space below....

1
2
3

Now turn over this form, so you can answer our questions on the book and audio releases from 2014, as well as giving us your views on **Doctor Who Magazine** itself... ►

The DWM Season Survey 2014

MERCHANDISE & DWM

BOOKS

Fiction From this list of *Doctor Who* fiction published in 2014, please give a mark out of 10 (1 meaning 'Terrible!', 10 meaning 'Brilliant!'), but please leave blank any you haven't read.

- ☐ The Shakespeare Notebooks
- ☐ Tales of Trenzalore
- ☐ Engines of War
- ☐ The Blood Cell
- ☐ Silhouette
- ☐ The Crawling Terror
- ☐ Corpse Marker
- ☐ Illegal Alien
- ☐ Prisoner of the Daleks
- ☐ Sands of Time
- ☐ Scales of Injustice
- ☐ Shakedown
- ☐ Sting of the Zygons
- ☐ Touched by an Angel
- ☐ 12 Doctors 12 Stories



eBooks

- ☐ The Death Pit
- ☐ Into the Nowhere
- ☐ Keeping up with the Joneses
- ☐ Salt of the Earth
- ☐ A Handful of Stardust
- ☐ The Bog Warrior
- ☐ The Loneliness of the Long-Distance
- ☐ Time Traveller
- ☐ Lights Out

Comic Collections

- ☐ The Cruel Sea
- ☐ The Blood of Azrael

Non-Fiction Tell us your favourite three non-fiction books from 2014. We've given you some suggestions below, but you may nominate any others of your choice...

The Secret Lives of Monsters, The Official Quiz Book, Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who, Classic Doctor Who DVD Compendium, The Raymond P Cusick Collection, The Quest for Pedler, Whoah!, Who's There, Mary Tamm – Second Generation, Derrick Sherwin – Who's Next?, Dog's Dinners, The Annual Years, Lalla Ward – Time Capsule.

- 1 _____
- 2 _____
- 3 _____

AUDIOS

Audio Dramas (Big Finish)

What were your favourite *Doctor Who* audio dramas from Big Finish during 2014? Give each release a mark out of 10, but please leave blank any you haven't listened to.

- ☐ The King of Sontar
- ☐ Antidote to Oblivion
- ☐ Luna Romana
- ☐ Dark Eyes 2
- ☐ The Sleeping City
- ☐ White Ghosts
- ☐ The Brood of Erys
- ☐ Starborn
- ☐ Scavenger
- ☐ The Crooked Man
- ☐ The War to End all Wars
- ☐ Moonflesh
- ☐ The Evil One
- ☐ Tomb Ship



- ☐ Last of the Colophon
- ☐ The Elixir of Doom
- ☐ Second Chances
- ☐ Masquerade
- ☐ Destroy the Infinite
- ☐ Breaking Bubbles and other stories
- ☐ The Abandoned
- ☐ The Fifth Doctor Box Set
- ☐ Revenge of the Swarm
- ☐ Zygon Hunt
- ☐ Domain of the Voord
- ☐ Philip Hinchcliffe Presents
- ☐ The Worlds of Doctor Who
- ☐ Mask of Tragedy
- ☐ Signs and Wonders
- ☐ The Doctor's Tale
- ☐ The Widow's Assassin
- ☐ Masters of Earth
- ☐ The Bounty of Ceres
- ☐ Dark Eyes 3
- ☐ The Highest Science
- ☐ Trial of the Valeyard
- ☐ An Ordinary Life
- ☐ The Rani Elite
- ☐ Charlotte Pollard - Series 1
- ☐ The New Adventures of Bernice Summerfield
- ☐ Jago & Litefoot - Series 7
- ☐ Jago & Litefoot - Series 8
- ☐ Counter-Measures - Series 3



Audio Releases (BBC Audio)

From this list of BBC Audio *Doctor Who* Talking Books released in 2014, give each a mark out of 10.

- ☐ Doctor Who and the Carnival of Monsters
- ☐ The Blood Cell
- ☐ Silhouette
- ☐ Engines of War

Other Audio Releases (Music)

- ☐ 50th Anniversary Collection (11-disc set)
- ☐ An Adventure in Space and Time
- ☐ The Day of the Doctor/The Time of the Doctor
- ☐ The Gallifrey Remixes

DWM

Best Issue What were your favourite three issues of DWM from 2014? Choose from issues 469-481 and Special Editions 37-39.

- 1 _____ 2 _____ 3 _____

Best Cover Choose your favourite three DWM covers of the year, from issues 469-481 and Special Editions 37-39.

- 1 _____ 2 _____ 3 _____

Best Comic Strip Give a mark out of 10 to each of 2014's DWM comic strips, listed below:

- ☐ The Blood of Azrael (470-474)
- ☐ The Crystal Throne (475-476)
- ☐ The Eye of Torment (477-480)

Best Interview Nominate your five favourite interviews in DWM during 2014: Peter Capaldi (469), Steven Moffat (469), David Graham (471), Paul McGann (472), Jamie Payne (472), John Levene (472), Marcus Wilson (473), Clive Doig (473), Dan Starkey and Neve McIntosh (475), Terrance Dicks (475-477), Michael Pickwood (476), Peter Capaldi (477), Tom Baker, Philip Hinchcliffe and Louise Jameson (477), Frank Skinner (478), Phil Ford (478), Samuel Anderson (479), Peter Harness (479), Derrick Sherwin (479), Michelle Gomez (480), Douglas

Mackinnon (480), Nick Frost (481), Dan Starkey and Nathan McMullen (481), Michael Troughton (481), Rachel Talalay (481).

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

Best Special Feature From this list of DWM special features published in 2014, please list your five favourites: *The Uxbridge Horror* (Shawcraft Models, 469), *The Matt Smith Tapes* (470), *Designing Doctor Who* (Mike Tucker and team, 470-472), *We are the Daleks* (471), *Anatomy of a Dalek* (471), *The Life and Times of a Dalek* (471), *The Cartmel Master Plan* (473, 475-476), *Landmark in Time* (Christopher Barry tribute, 473), *The First 50 Years* (474), *The Times of the Rani* (Kate O'Mara tribute, 475), *A Lasting Legacy* (Derek Martinus tribute, 476), *Voices-Voices-Voices!* (Peter Hawkins scrapbooks, 477), *Timey-Wimey!* (Louise Jameson's letter to herself, 477), *Like Clockwork* (the new title sequence, 478), *Spoiled Rotten* (Spoilers, 478), *When Worlds Collide* (*The Worlds of Doctor Who*, 478), *Darkest Hour* (*Dark Eyes 3*, 479), *A Good Man Goes to War* (Is the Doctor a good man? 480), *The Trials of a Time Lord* (Lynda Bellingham tribute, 480), *Regenerating the Rani* (480), *The DWM Review of 2014* (481), *Board Master* (Mike Collins' storyboards, 481).

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

Best Regular Feature

Please give DWM's regular features a mark out of 10 – with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

- ☐ Steven Moffat/Production Notes
- ☐ Gallifrey Guardian
- ☐ Public Image
- ☐ Beyond the TARDIS
- ☐ Episode Previews
- ☐ Galaxy Forum
- ☐ The Comic Strip
- ☐ The Fact of Fiction
- ☐ The DWM Review
- ☐ The Time Team
- ☐ Relative Dimensions
- ☐ Crossword
- ☐ Competitions
- ☐ Coming Soon...
- ☐ Wotcha!



YOUR DETAILS

Name: _____

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Age: I've been a DWM reader since (year):

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THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

Dark Water & Death in Heaven

The 2014 season finale saw the reintroduction of the Master and the Cybermen, and an answer to the Doctor's question, "Am I a good man...?"

TV REVIEW & AFTER IMAGE BY GRAHAM KIBBLE-WHITE

TELEVISION BBC One

STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink), Michelle Gomez (Missy), Chris Addison (Seb), Andrew Leung (Dr Chang), Jemma Redgrave (Kate Lethbridge-Stewart), Ingrid Oliver (Osgood), Sanjeev Bhaskar (Colonel Ahmed)

WRITTEN BY Steven Moffat

DIRECTED BY Rachel Talalay

FIRST BROADCAST 1-8 November 2014

It was quite a few weeks ago now, but powerful images linger. Flying Cybermen ripping apart a jet, the roof of St Paul's irisling out into petals, graves gently rupturing and the Doctor falling through the clouds. But in the end it turned out that the Master had lied to the Doctor about Gallifrey, the Doctor was lying to Clara when he spoke of his plans to settle down, and she was lying to him regarding her future with Danny. Just this once, *everybody lies!* This was a surprising place to finish after those heights. An odd stretch of dramatic flatland from where we were left to wander into the closing titles.

It's why, even now, I'm still not quite sure *what* I feel about this year's *Doctor Who* two-part series finale. Of the episodes, I'd venture *Dark Water*, with all its come-ons, proved the more successful, although most of the memorable visuals came from *Death in Heaven*. It's that conclusion – *such* a downer – that has most puzzled me. Expectation is to blame. I hoped to come away adrenalinised, but instead felt morose; deflated by the fates of my favourite characters. Such hopes ran counter to the comparatively dour tone of this year, which



Cybermen on the march.

has brought us the most self-consciously mature, morally conflicted and spiky reading of *Doctor Who* we have ever seen on TV.

The opening moments of *Dark Water* encapsulate all of that superbly. While Clara is professing love to Danny, and warming up to deliver her *mea culpa* (plus, let's speculate, the news she's three months pregnant), he's killed off in an astonishingly blunt and functional manner. Off-camera, between sentences. Blunt, and functional – the way an untimely passing generally is. "It wasn't terrible, it was boring... it was ordinary," says Clara. The roadside shrine, the burden of flowers at home and the pervading sense of numbness all add to that, giving his demise real purchase in a show where death is infamously inconstant.

Doctor Who exploring bereavement and the afterlife is, in every fashion, a step into an undiscovered country, and this incarnation the best suited to play the part of Charon, thanks to his perfunctory relationship with human grief. "Danny Pink!" exclaims Clara. "Yeeees?" ventures the Doctor.

"Is dead!" she says. "And?" he replies, a little bit hatefully. As a result, I was rooting for her during their beautifully performed *Seven TARDIS Keys to Doomsday* confrontation, but then mostly won back by our man's "Do you think I care so little for you?" speech afterwards.

It's a very idiosyncratic world we discover beyond the veil, and notable that the first thing Danny is conscious of is a desk and an in-tray. This is dark satire set in a bright, sterile environment, a place where death is cleaned-up and commoditised while the overly unctuous Seb worries about the normal coffee versus the good coffee. It feels like a very British parody, what with the form-filling and such, and when he boasts "the Netherlands's just a cool name we came up with during a spitball," it made me wonder if what actually lies beyond is BBC Worldwide.

There's a flipside to this. Pull back out of the sphere, we have the 3W institute and one of those peculiarly wonderful images that, more than the repartee or plot-twists, is indicative of Moffat's unique strength. Fish tanks in a mausoleum. But... what is 3W? From Dr Chang's response to the psychic paper ("Another government inspection? So soon?") we can conclude it's an officially sanctioned operation. One has to assume there was a seriously mesmeric 'change of use' planning request submitted to the City of London regarding its location inside St Paul's. And who resides within? "It pays to die rich," says the Doctor. Okay, so it's a kind of cryonic chamber for the super-wealthy. But how, ultimately, is it connected to the overall master plan? Particularly as, once they're revealed, the Cybermen seem able to reanimate any corpse, whether or not they checked in before checking out.

It's certainly bold stuff. Although, sometimes I fear the waters became far *too* dark. "If you've had a recent loss, this might be – this *will* be disturbing," warns Dr Chang. Then why say it? The 'three words' that gave 3W its name are simply nasty, contributing nothing substantive to the story. Nor even, really, a clever turn. The implication that Danny Pink – a character who's been fashioned in the hope we'll become fond of him – might at any moment feel the agony of being cremated is a horrid lure. But worse still is the thought of a young viewer watching at home who's lost a loved one. Their sole consolation up to now has been: 'At least they're no longer in pain...'

Let's come away from such unpleasantness. Rewind. It's Thursday 7 August 2014. At the British Film Institute on *Frontier in Space's* South Bank, a preview of *Deep Breath* has just played to the

appreciation of fans and journalists. Now, questions from the audience.

YOUNG FAN: Steven, I just want to know, are you planning on bringing back the Master any time soon?

STEVEN MOFFAT: [Without any hesitation] No. [Big laugh from the auditorium] Sorry, I accidentally just said the truth.

For a lie to work, it must be shrouded in truth. So far, nothing. But Moffat continues. "I think the story's sort of done. It was like Moriarty and Sherlock. (Yes, *I know!*) 'You're a great master-villain; but you know what you do, a lot? You lose. You're always tremendously confident and then you're humiliatedly defeated, and you don't remember that the next time you pop up with your ridiculous plans'. The Doctor doesn't really need an arch-enemy, so we go for new ones."

Well, what else was he to do? For the sake of probity and the satisfaction of his baby-faced questioner, should a showrunner just spill his secrets? Never! However, in his obfuscation and his reasoning why the Master should apparently not return, Moffat actually provided insight into how and why Missy came to be.

Because the very greatest success of this story is certainly that: Michelle Gomez stepping out of the shadows to reveal the Gallifreyan dastard's fetish for dress-up and disguise had reached its apotheosis. *A new body at last!* This fanboy had no problem with the gender reassignment visited upon the character. No problem with the fictional logic nor the real-life reasoning. The revelation of the Master's existence at the end of *Utopia* in 2007 was one of modern-day *Doctor Who's* greatest coups, but that was a trick that could only be pulled once in a generation. Or so it seemed. Moffat's twist allowed Missy to have another go, and although the resolution of her identity wasn't as momentarily played as Professor Yana's, it was at least still there to be played with, thanks entirely to this innovation.

Beyond, that, what does the change from Time Lord to Time Lady mean? I'd argue it's given license for the return of the old-school Master. John Simm's version of the role was interesting to a point, but

I had felt in the anxiety of rationalising the character and making him 'work' for a modern audience, he'd also been broken. That was the renegade, literally, as a mad man. The poised delight and badness for the sake of it had gone. So indeed had the dainty, almost feminine charm. Missy – for one very obvious reason at least – recaptures all of that. Even before we knew for certain, it was there. "Clara, my Clara. I have chosen well," she mused in her *Flatline* cameo, a remark that would also have been perfect for Anthony Ainley. A purr, a pause, a flash of that slightly rigid grin and he would have then vanished into a guffaw.

The story of the Doctor and the Master, of course, isn't "sort of done" as Moffat feigned. In fact, it's given fresh impetus in this adventure, which gets as close as we should ever want to providing a reason why the latter has always gone to such lengths to grab the former's attention. Missy handing over control of the Cybermen to the Doctor is the ultimate statement of her efforts and the coming



Seb (Chris Addison) steps out to get the 'good' coffee.



Missy delights in the imminent upgrade of the human race.

together of every "ridiculous plan". All she/he has ever wanted is for him to realise that they're just the same. As some kind of motivation, it rang true.

Michelle Gomez is having a whale of a time as Missy – and that's communicated to the viewer. No line is left unmolested, as she switches between absolute malevolence, to a doe-eyed bad 'wittle' girl ("Say something nice"), to Nancy from *Oliver!* and, on occasion, jumping into a pure dead brilliant 'Weegie' accent. She's kicking all the doors down and it's fantastic. *Doctor Who* has been longing for an uncompromised villain like this for ages. When she crunches down on the vapourised Osgood's glasses, it's a sinful version of punching the air. Utterly glorious.

It's such a shame then that as masterful as she defiantly is in the role, there appears to be some slight reservation in the script. "I couldn't go on calling myself the Master, now could I?" she says. Ah, but it would have been good if you did. She barely, if ever, invokes that epithet again, and it just means that despite everything, there's a small distance being maintained between her and that rightful title. Not that it really matters. We know she'll return, and I believe when she does, any displacement of female form and her chosen, immortal sobriquet will be firmly in the past tense.

The Cybermen were in this story too. Do you remember? Those poor creatures, they haven't been able to make a silver fist of it at *all* in any of their twenty-first-century TV adventures. One hoped that under the instruction of grand architect Moffat, we might finally have seen their resurgence, but no, they continue as bland spear-carriers. Maybe it's something about the fact that production expertise means it's now a relative cinch to realise them *en masse*. However, like anything in abundance, it serves to devalue them. It makes them seem generic. I'd contend the creatures' scariest showing this side of the 1980s was in 2010's *The Pandorica Opens*, when Amy was menaced by one lone, snapping Cyberhead (what is it about Moffat decapitating these poor chaps?). The species badly needs a *Dalek* to reinput their mission statement.

Nonetheless, it begins well for them, a kind of inside-out look at what they actually are. "Each body is encased in a support exoskeleton," says Dr Chang, referring to human remains submerged in water. And there's inventive fun with the 3W logo. "Who would harvest dead bodies?" ponders ►



Colonel Ahmed (Sanjeev Bhaskar) – a *Captain Scarlet* fan. We approve.

the Doctor, as the lift doors close, and the mirror-imaged idents meet to make up a Cyberman face. What a wonderful reveal – albeit one that was unfortunately undercut by the publicity announcing their return. From here, alas, they lose their import, instead embarking on a series of *Doctor Who* photo ops. They emerge from tombs, because that's what they do. They pose on the steps of St Paul's, as they must. One even pays homage to 1967's *The Moonbase*, by popping out from underneath a sheet on a gurney. It's true, they do now have the ability to fly, but that serves to make them feel just more generic. They're like Iron Man drones; the ones he can't even be bothered to paint up in his red and yellow livery.

To see Danny encased within one of their frames does, at least, remind us of their creepy origins, almost a zombie species who've taken one of our most cherished. But then to dig up the Brigadier's corpse? Granted, it's meant as a tribute to the character and to Nicholas Courtney's portrayal, but I found this in poor taste. The idea that those are Alistair's remains, freshly animated and now hoping for approval from the Doctor is... odd.

Good heavens. *Bad Heaven*? Where have we been? What did we see? The Doctor became World President, inadvertently accepting his inauguration while drinking tea from a saucer. Now *that's* the Doctor. Instantly deriding the absolutely well-meaning and genuinely helpful Colonel Ahmed because of his life decisions? Ah. Less so. That Doctor? I just want to ask him to please stop being so mean to everyone. But perhaps that can happen.

Danny Pink! Is dead! And? By the story's end, the Doctor himself sees that. But more so, on the day before Remembrance Sunday, he also realises that the soldier is something he is not: a good man. It's an insight that has a profound effect on the twelfth incarnation, allowing him to resolve his own... not identity crisis, *morality* crisis. Maybe he's ready to really *be* the Doctor again. "I am an idiot with a box and a screwdriver, passing through, helping



A grave situation for the Twelfth Doctor...

'The Cybermen revisit old photo ops - the steps of St Paul's, emerging from tombs, even popping out from under a sheet!'

out, learning," he says. Yes! That's entirely who you are. Why the Doctor hasn't known this all along has been the greatest mystery of the year. I'm excited to see how he will now travel on from this realisation.

We're back at the end. The Doctor can't go home, Danny isn't coming back, and Clara's future

appears grim. But underlying all of this – now that I've looked again – there's still optimism. As ever in *Doctor Who* we have the promise of what's to come next. (Christmas!) Fitting, really, that perhaps the most poignant notion we can take from this crazy, inventive, sometimes-weird season finale is the hope of life after death. **DWM**

After Image

Missy was driving the car. It's the only explanation. We'll come back to that, but with another stint of *Doctor Who* fading into the distance, we reach the point where this idiot with a box-out has to grapple together some cogent words about the last 12 weeks of adventuring.

There's no point in my trying to be vague about this. I didn't enjoy *Doctor Who* this year as much as many others have. Does that mean I'd sum up the series as divisive? Well, no. Weighing responses across the media and online, I'd go so far as to say that despite my feelings, this has been the most lauded run for a while, people responding positively towards the tilt in tone which has brought us a more challenging Doctor. To

me, though, the twelfth's pricklier inclinations run counter to my own sense of what the character should be. Or what I want him to be, anyway. "Yeah, [Clara's] my carer, she cares so I don't have to," he said in *Into the Dalek*. A bitingly funny line. But where some equate such cynicism with 'proper' drama (which would never betray us by being embarrassing or soppy), to me it feels as though the character has strayed too far into the dark. I see the Doctor as an optimist, a man who will assume the best of everyone, until he's given reason otherwise. Not someone who would send a little lost girl packing (as he initially does in *In the Forest of the Night*), or round upon people because of their line of work (his instant ire for Danny Pink and Colonel Ahmed).

True, he has been purposely engineered this series to make us question if we like him, and that's a valid route to take. But at times I wondered if I even recognised him. Unlike 2013, this hasn't been the year of the Doctor – at least, not my Doctor.

None of this is a reflection on Peter Capaldi's performance. When he is given the chance, Peter Capaldi *is* the Doctor. I'm thinking of his hunger for knowledge in *Listen*, his silly dance in *Flatline*, that end-of-episode debrief with Clara in *Mummy on the Orient Express* and the "I am not a good man" speech in *Death in Heaven*. Such moments see the actor curving in and around the script, eyes blazing and hands twirling. This is a Time Lord on fire, the ice-cold incarnation finally igniting. I hope for more.

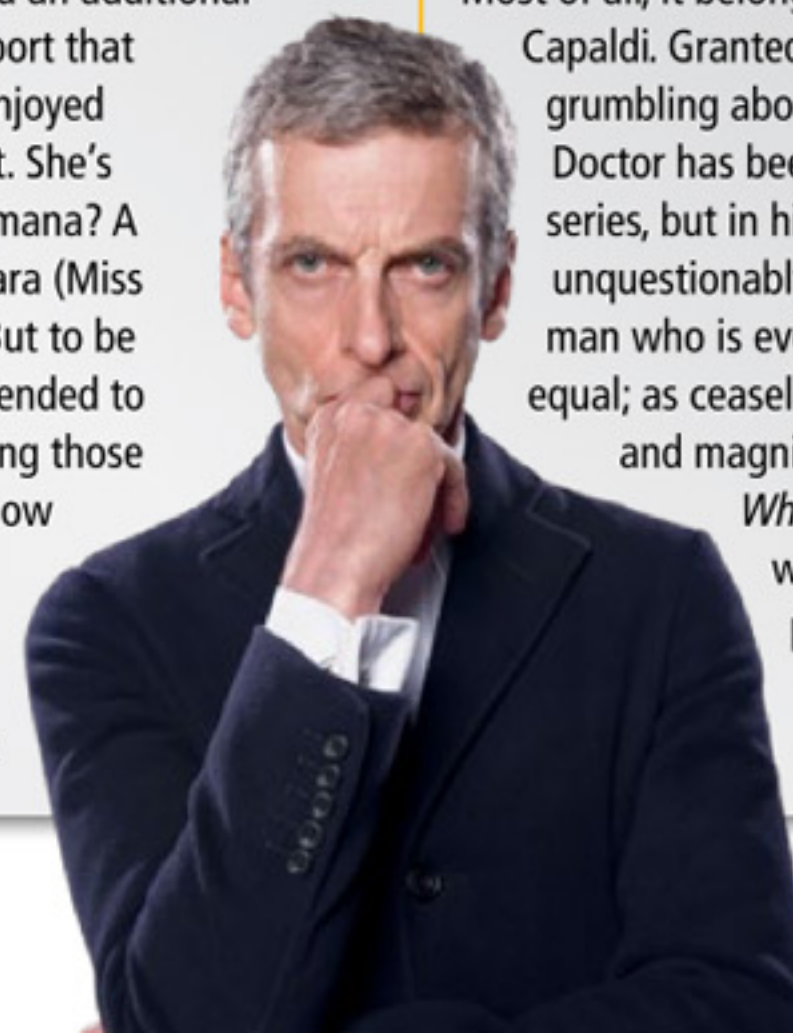
Missy at the wheel, then. Since *The Bells of Saint John* she's been manoeuvring the Doctor and Clara together, their companionship forming the crux of her master plan. I'm guessing that's because she needed the schoolteacher to prompt the Doctor into investigating the afterlife, thereby bringing him into her clutches at the 3W institute. But how to push Clara in that direction in the first place? It prompts visions of the villain spending an unhappy morning negotiating the road that circles around the park, waiting for

Danny to pop out just so. All the while churning over in her mind quite what it is she can possibly do with the Half-Face Man's remains. What was she thinking? Come to that, why *did* she place that advert in the newspaper in *Deep Breath*? How did it serve her plan?

The big story arcs in *Doctor Who* never come together properly, and thus it's unfair of me to submit this one to such rigorous interrogation. From the Bad Wolf enigma to Missy, our resolutions have always raised far more questions than they've answered. The occasional insertions of an evil Mary Poppins this year have provided an additional element of sport that many have enjoyed kicking about. She's the Rani! Romana? A version of Clara (Miss C, geddit?). But to be honest, I've tended to tune out during those bits. That I know nothing will be revealed until a certain point

makes them seem quite intangible. They're small promos which, in truth, can float between stories with no bearing whatsoever. It's the illusion of something joined-up...

So what will 2014 be remembered for? In part, the début of Jamie Mathieson. His terrific scripts for *Mummy* and *Flatline* absolutely keyed into that essential Whoishness which we can all spot but never really encapsulate. It has also been the year of Michelle Gomez's revitalised Master and Jenna Coleman's equally invigorated Clara, now let off the leash of the Impossible Girl. Most of all, it belongs to Peter Capaldi. Granted, I've been grumbling about how the Doctor has been written this series, but in him, *Doctor Who* unquestionably has a leading man who is every inch its equal; as ceaselessly inventive and magnificent as *Doctor Who* itself – and with the same potential to go anywhere and do anything.



WANTED!

WANTED



ORIGINAL DALEK WANTED!

If anyone has a genuine, original **DALEK** prop for sale (or any other genuine Doctor Who props/costumes- **Cyberman**, **Sea Devil** head, etc.) please contact **JULIAN VINCE** via email.

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Also Classic Series 5" action figures/sets wanted.

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Stocking FILLERS

Action Figures 5"-scale

Character | RRP from £22.99

Last Christmas, with the introduction of the smaller 3.75"-scale range, it looked like we might have reached the end of the line for the successful 5" figures. It's gratifying that Character had a few surprises up its sleeve this year.

Two releases deserve special attention. *The Time of the Doctor* Collectors Set was a fitting end to the Eleventh Doctor's reign. Although it contained just one figure, the accessories allowed for some fun variations. The main figure is of the Doctor, with his long purple jacket and his failing Cyber-friend Handles. Add his walking cane and pop on one of his spare heads to produce the 'old' Eleventh Doctor. You can swap the chest section for an open-neck shirt without its bowtie, and another swappable head, of the newly regenerated Twelfth Doctor, looking very surprised indeed.

The Impossible Collectors Set contains another new Eleventh Doctor variant, in his Victorian suit and comical Mad Hatter headwear from the 2012 Christmas Special, *The Snowmen*. But flip the box around to find an illustration of a Dalek head, and through its eye, we can see the queen of the collapsed soufflé herself, Oswin Oswald. Although it's technically not actually Clara, it's the closest we have in this scale for now – and she even comes with her own rather charred soufflé accessory too!

Another popular companion with unusual accessories is Ace, making her second appearance in the range after the *Remembrance of the Daleks* figure in 2013. This year, she's in her gear from *Silver Nemesis* and features the same swappable arms as before, this time with the sleeves rolled up – so you should be able to mix and match, if you wish. The set comes with her souped-up ghetto-blasters and a portrait of a woman in a big frock who bears an uncanny resemblance to Sophie Aldred. Coming from a deleted scene that you might have seen on the DVD, this has to be the most wonderfully obscure addition to the collection so far.



My only minor complaint is that, compared to the original Ace release, this does feel just a little sparse – a presentation as a two-pack with a *Silver Nemesis* Cyberman would have been a welcome addition, especially as that particular model is rather rare now.

A three-figure *Asylum of the Daleks* pack brought us the much-wanted metallic red drone from the 2012 episode, alongside a dirtied-up white Supreme and a similarly grimy-looking bronze Dalek (this one featuring sound and voice effects). Each one sports a small red block somewhere on the casing, a subtle detail that might have been missed by all but the most obsessive.

Bulking up the Dalek ranks this year were more additions to the sound effect Dalek range.

Effectively the same as the standard Dalek figures, these have sound effects chips built in with a range of voice samples that cycle through on the pressing of a button. It was particularly pleasing to see the one based on the first Dalek story, as that version had previously only been available in the very first Dalek Collector Set. The most confusing release of all, though, had to be the Special Weapons Dalek. With a new paint job that made it look even more battered and bruised than it did in the previous *Remembrance of the Daleks* set, it seemed a strange addition to this range, considering the TV version didn't actually speak. To reveal more might spoil the surprise, but this is one figure you really shouldn't take at face value. **JIM SANGSTER**

My Little Pony Dr Whooves

Hasbro | RRP £12.99

Do you ever wonder what *Doctor Who* fandom looks like from the outside? What people think of grown men and women who are devoted to a silly sci-fi programme, who argue about it on the internet as though it were a matter of life or death, who collect toys based on it and (perhaps most strangely of all) every four weeks, religiously, buy a magazine that features absolutely nothing else?

With that in mind, I'm definitely not going to cast the first stone when it comes to My Little Pony fans (and I am also asking for their forgiveness should I misrepresent them after my too-scant internet research, just as we must forgive those who write articles stating that Terry Nation created *Doctor Who* and all the sets wobbled). My Little Ponies first appeared in the 1980s – they were cute toys, much loved by small girls. But it seems that a recent animated series – *Friendship is Magic* – has attracted a whole new audience of adults; the majority of them men, known as 'Bronies'. This is where cult TV references have begun to creep in – for instance, the show features a pony villain based on *Star Trek's* Q, voiced by John de Lancie. Another pony, with a little hourglass on its flank, was given the name 'Dr Whooves' by fans and referred to as



such until the official adoption of the name.

'Time Turner' – but is still known as 'Dr Whooves' (or 'Hooves') for merchandise and gaming purposes. In the cartoon, Dr Hooves has a distinctly Tennant-y quiff and occasionally wears a Doctor-ish collar and tie. IDW's My Little Pony comics have at various times given this pony long scarves, floppy hats, fob watches and pony police boxes – and they've featured a Weeping Pony Angel too!

So what of this vinyl Dr Whooves figure? First thing to note is that it isn't a toy (this would be obvious even without the 'This is not a toy' label on the box). It's a heavy, solid 'collectible' rather than one of the familiar plastic ponies with combed mane and tail. (The box label also points out that it's unsuitable for anyone under the age of 14. I am tempted to give it to a 13-year-old friend just to see what vinyl-pony-related havoc they can wreak.) The model is not particularly well finished and has some flash (moulding lines) and streaks of glue or paint. But really, just the idea of a Tenth Doctor in pony form is so utterly brilliant that it can be forgiven for these shortcomings. I can see it sitting on my desk or shelf for some time to come. **JAC RAYNER**

TARDIS & Weeping Angel Stress Toys

Character | RRP £12.99 each

Fed up that your invasion plans have been foiled again? Defeated at the last minute by that pesky Doctor? Then grab hold of this mini TARDIS and squeeeeze, maybe imagining that the Time Lord is still inside it... If only an entrepreneur such as Glitz had come up with the idea of the TARDIS stress toy, just think of the grotzits he



could have made selling them to the Doctor's enemies. But this little (just under 10cm high) TARDIS is fun for us humans too. Experimentation suggests that it can cope with the most stressed of individuals (eg writers) without breaking, and it will still reform into something

that's more or less a police box shape afterwards. A Weeping Angel Squeeze is also available. Great fun can be had rearranging its slender arms to mimic the YMCA dance, or for younger readers elements from *Gangnam Style*. Our personal favourite is the one hand under the other elbow, the other hand against the face, which gives it the appearance of someone trying to calculate how to assemble furniture without the plans.

Either toy would make a fun addition to the work desk – although it's possible that not blinking while using the Angel may make you even more stressed – and a good replacement for the Adipose Stress Toy you might have bought a few years back. **JAC RAYNER & JIM SANGSTER**



Action Figures 3.75"-scale

Character | RRP from £6.99

When Character first announced that it would be dropping the scale of its releases to go alongside new episodes, it was with the promise that it would enable the model-makers to do things they couldn't manage with the five-inch scale. Well, with the Dalek Patrol Ship (£19.99), they came good on that promise. You'll have seen these flying above Arcadia in the 2013 50th Anniversary Special *The Day of the Doctor*, so the first thing to say is, it's pleasing to be able to study them clearly now, close up and in detail.

There's a cannon at the top of the patrol ship, mimicking the traditional Dalek eye stalk, which fires a laser-blue-coloured missile. It's just the thing for waking up



snoozing relatives on Christmas Day. Each of the six-sided shield panels can be rearranged or removed to suggest battle damage, while the Dalek pilot is painted with a black dome and alternating black and bronze skirt panels, echoing a similar look for the Dalek seen briefly in *The Dalek Invasion of Earth* in 1964. The patrol ship is also available in a black 'stealth' variant – though how any vehicle can claim to be stealthy when its occupant is always shouting "Exterminate" is anyone's guess.

This year also saw the release of the delayed mini-assembly playsets. Briefly, an *Angels Take Manhattan* set contains six tiny cherub angels,

while the set based on the crumbling house from *Hide* included the Crooked Man and six tiny clocks. There was also a special *Day of the Doctor* three-figure set, exclusive in the UK to Toys 'R' Us, which contained a Tenth Doctor, an Eleventh Doctor in a fez, and a Zygon.

In the single-figure waves this year, we got our first glimpse of the Twelfth Doctor in his stark new suit. Now, we might mourn the loss of detail with these smaller figures, and I did mention (more than a little defensively) last year that they're still much more recognisable than many of the ones in the same scale for *Star Wars* and the Marvel superhero films.

It's a shame, therefore, that Peter Capaldi really isn't who I see here. Looking closely, it's not the figure's sculpt so much as the paintwork. With a face that possesses such a strong, powerful glare, it just doesn't quite come across with such a neutral expression. What's stranger is that the new mini-Tenth Doctor really does

capture David Tennant rather well, and it's a similar double-thumbs-up for the Amy Pond release. Maybe this is something that will improve with future variants as it's a decent figure overall.

There were a few nice additions for Dalek fans in this year's waves, with a scuffed-up *Asylum* model as well as one from *Genesis of the Daleks*. The real treat though came with a new series that dips into an expanded universe of concepts. Three two-figure sets depicted liveries seen in *The Evil of the Daleks* (black dome with silver skirts and blue spots), the *DWM* comic adventure *Children of the Revolution* (one red, one gold) and an imaginative 'What if' pair of twenty-first-century Daleks painted in the colours of the two main variants seen in *The Dalek Invasion of Earth*. Some fan ventures have already shown us how good the modern Daleks look in the silver and blue of their 60s counterparts, but this really makes me long to see them like this on proper TV. Who's with me? **JIM SANGSTER**

'The eye stalk fires a missile. Just the thing for waking up snoozing relatives.'

Radio Controlled K9 Mark II

Character | RRP £69.99

It always struck me as rude that the Fourth Doctor described K9 within earshot as his "second-best" friend. K9 always had enough personality running through his programs to suggest he was more than a little put out. This particular fella is a 1:4-scale model of the one that travelled with the Doctor during his time with Romana, so it's entirely possible he always preferred his mistress anyway.



Collectors with fully working memory circuits might remember a previous high-end product from Character, the Mark IV as seen alongside Sarah Jane and the Tenth Doctor in *School Reunion*. So what's different with this one? Firstly, there's a darker finish to the bodywork, matching his 70s incarnation. The remote handset is a little lighter and less cumbersome with a stronger radio signal. As before, the unit is switched on via a removable side-panel and K9's nose-blasters can be activated by remote control. The best thing, though, is that John Leeson has returned to provide new voice samples, eight triggered by specific buttons on the controller and a few more when you first switch him on or if you select voice samples in the correct sequences, at which point he'll wander off to find adventures of his own. **JIM SANGSTER**

Touch Control Sonic Screwdriver

Character | RRP £14.99

There's a line towards the end of *Death in Heaven* where Steven Moffat solves one of the greatest mysteries *Doctor Who* has ever thrown at us. For a cylinder with few moving parts, how can it have so many settings? Well, according to Clara Oswald, you just "point, then think". The sonic screwdriver is psychic!

Now we've got that sorted, this latest revision of the Doctor's handy tool is possibly the most screen-accurate yet. Unlike its predecessor, this can be operated in both standard

or extended mode without having to press different buttons. The action takes place on the black part of the screwdriver, with a thumb on one side and a finger on the other. There are alternating low and high-frequency sound effects, plus a couple of additional noises that can be found by tapping the sonic multiple times. A button unlocks the spring-loaded extended sonic, which can be easily popped back into place. In a year of change, it's good to see some elements have stayed the same, and this sonic is a worthy addition to the jacket of any eager cosplayer. **JIM SANGSTER**



K9 Light and Sound Figurine

Running Press | RRP £6.99



If you're looking for a stocking filler for a fan, this rather adorable K9 – less than 10cm from nose to tip of tail – could well fit the bill. Tiny K9 (who has batteries included) has flashing eyes and happily calls out 'Affirmative, Master!' whenever the control panel on his back is pressed. Also included in the package is a lovely little 48-page booklet by Richard Dinnick that gives details of K9s Mark I-IV. Prospective owners may like to note that this K9 is almost exactly the right size to act as a companion to Dr Whooves the pony. What a team! **JAC RAYNER**

Stocking FILLERS

Doctor Who Top Trumps 2014

Top Trumps | RRP £4.99

There can be few people who haven't played Top Trumps at some point in their lives, the card game that pits characters against each other based on ability or characteristic scores. One of the most fun things about the game is seeing who beats whom in different categories, and the latest edition

of *Doctor Who* Top Trumps is no exception: Cheer as Osgood proves herself to be a whole 10 points braver than the Twelfth Doctor! Marvel as the Daleks show that they're brainier than Tasha Lem! Wonder why Handles the Cyberhead has three times as many secrets as the Zygons – what could they possibly be?! All in all a fun – and simple – game that can be enjoyed by all ages. **JAC RAYNER**



Doctor Who Risk

Winning Moves | RRP from £29.99

Risk has been a popular strategy board game for over half a century, so it's appropriate that there is now a version for *Doctor Who*. Those familiar with Risk will have a head start, but the game is easy to grasp even for the novice. Instead of the original's human combatants, *Doctor Who* Risk pits Dalek armies against each other as they compete to conquer the world and gain control of the Heart of Darkness, an ultimate weapon. The rule book notes: 'If any player controls the whole board, they can begin the search for the Heart of Darkness (although that is not part of this game)' How fab is that, a game that can continue in the imagination! You play as one of five Dalek armies: grey, black or olive 'classic' Daleks, or yellow or orange New Paradigm Daleks. The best evidence of the attention to detail is the fact that the classic/Paradigm Dalek pieces are different shapes!

JAC RAYNER



The Day of the Doctor/The Time of the Doctor Soundtrack

Silva Screen | RRP £9.99

Of all the things that fans hold dear from last year's *The Day of the Doctor*, composer Murray Gold's incidental music probably doesn't top the return of Tom Baker, the salvation of Gallifrey or Peter Capaldi's eyebrows. The 50th Anniversary Special was a triumph for Gold, however: a deftly-judged score of past and present that informed those scenes with a sense of occasion,

that allowed them to soar just that little bit higher.

Stripped from the screen, as it is on the first disc of this soundtrack, the music loses none of its power. If anything, it allows tracks like its opening shot, *IM Foreman*, a chance to breathe – a new composition that we only heard a snippet of in the show, but which here extends to pulsing electronics and crashing guitars. And yet, it's nostalgia that rules here, with Gold weaving the Tenth Doctor's era into the score with seamless subtlety. Listen carefully, for instance, and you'll hear a version of 2006's *The Doctor's Theme* in the poignant 2.47 *Billion*, and an Elizabethan re-working of 2007's *The Doctor Forever* in *Man and Wife*.

From slick start to epic finish, it's an impressive marriage of motifs.

The second disc, Matt Smith's final episode *The Time of the Doctor*, is not as notable, with most of its score either falling into the hi-jinks of *The Dance of the Naked Doctor* or drifting by unremarkably. It does pick up in the third act; the rousing themes of *Trenzalore's* final battle, *This Is How It Ends* and *Never Tell Me The Rules* is Gold at his grandiose best. But it's the score for the regeneration scene, a version of *The Long Song* from *The Rings of Akhaten*, that is the stand-out piece – a theme just as heart-scorchingly emotional as David Tennant's swansong *Vale Decem*.

An essential collection for any fan of Murray Gold's music. **STEPHEN KELLY**



'Stripped from the screen, the music loses none of its power.'



Twelfth Doctor t-shirt

Titan Merchandise | RRP from £15.99

Television-related t-shirts can be quite brash affairs, so it's nice to see these more subtle designs featuring a simple image of the Twelfth Doctor in his now famous 'pointing' pose, featureless save for the eyebrows. There are variations on the design with the dark blue t-shirt showing the Doctor full length, while the black t-shirt has him half length, both in normal or skinny fit. (Pictured above is the blue, normal-fit t-shirt.) For those who prefer slogans, there's also a grey version with a full-length Doctor image and the words '100% Rebel Time Lord'. **JAC RAYNER**

The Official Doctor Who Annual 2015

Penguin | RRP £3.99

What would Christmas be without a *Doctor Who* annual under the tree? *The Official Doctor Who Annual 2015* includes two comic strips and a short story featuring the Twelfth Doctor and Clara. There's a lot of fun to be had with puzzles, quizzes and games, as well as cheeky little articles. The annual's target audience – younger viewers – will find this an enjoyable way of spending Christmas afternoon while their elders snooze off their sherry. **JAC RAYNER**



Official Calendar 2015

Danilo | RRP £8.99

The official calendar features a picture and quote for each month of 2015 – the Twelfth Doctor times three, as well as a couple of Claras, Vastra, Jenny, Danny, Strax, the Half-face Man, Rusty the Dalek and a Cyberman – plus a centre pull-out poster. Most of the content is taken from *Deep Breath* and *Into the Dalek*, but unfortunately – demonstrating the disadvantages of the long lead times needed to produce merchandise – three of the quotes are incorrect, reflecting differences between the shooting scripts and what actually made it onto the screen. However if you can overlook these errors, then this is a stylish calendar to keep you company over the course of the year. If you're looking for something different, there's also a 'Classic Edition' calendar featuring comic-style artwork and a desk block calendar with a picture for every day of the year. **JAC RAYNER**



The Blood of Azrael

Panini Comics | RRP £13.99

After the nostalgia orgy of last year's *Hunters of the Burning Stone*, this final Matt Smith volume of collected *DWM* comic strips is a continuity-lite affair. However, writer Scott Gray's showrunner status allows him to take charge of the strip's internal continuity; like Steven Moffat does on the small screen, he establishes threads that run through multiple stories. So when real-life 1930s flying ace Amy Johnson pops up and then out of the Iraq-set *A Wing and a Prayer*, you might guess that it's for Gray to resurrect her in the epic final story, *The Blood of Azrael*.

The five tales here stretch from issue 462 (published in June 2013) to issue 474 (May 2014). *A Wing and a Prayer* features some typically big-screen visuals from the ever-dependable Mike Collins and boasts a strong guest star in the spunky Amy Johnson. *Welcome to Tickettown*, meanwhile, imprisons the Doctor and Clara in a walled theme park, complete with solid-light holograms of 1940s-style cartoon characters. It's a brilliantly cockeyed idea, and one that plays to its strengths as a comic strip. It's a perfect vehicle for Adrian Salmon's super-stylised art.

A similarly faultless artist/story buddy up with the drolly titled *John Smith and the Common Men*, as pencilled by the fine David A Roach. Regrettably not the untold history of the Honourable Aubrey Waites, it was a single-episode story that ran in *DWM's* 50th anniversary issue and begins, *Human Nature*-like, with the Doctor living a very human existence, trudging

to work, shackled by routine and crippled by submissiveness. 'The ultimate fate worse than death,' Gray writes in the commentary section, 'would be boredom.'

Pay The Piper is a double-parter that leads into *The Blood of Azrael*, the Eleventh Doctor's *DWM* swansong and the volume's centrepiece story. *Azrael* is a grand old tale, plundering the Doctor's comic strip continuity for an affecting and muscicularly told send-off. Gray may not have had a regeneration to tackle, but *The Blood of Azrael* still ticks plenty of final-story boxes, closing with a ravishing final spread, as a fezzed-up Doctor Eleven dances his crazy socks off, as happy as he was sad in the last moments of *The Time of the Doctor*.

So we bid adieu to the Eleventh once more, and we promise we won't forget one line of this, Matt: we will always remember when the comic strip Doctor was you. **STEVE O'BRIEN**

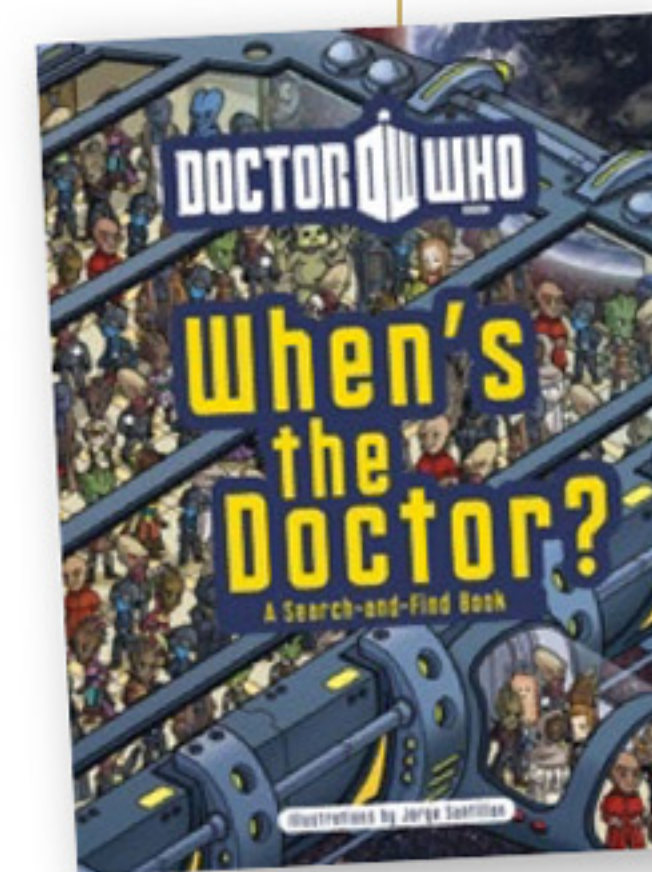


When's the Doctor?

Character | RRP from £5.99

If you've seen Jamie Smart's book *Where's the Doctor?*, you'll have a pretty good idea of what to expect with Jorge Santillan's *When's the Doctor?*, here updated with five extra spreads for its 2014 paperback version. It's basically a version of *Where's Wally?* featuring the Eleventh Doctor,

Rory and Amy (plus an appearance by Clara) instead of the bobble-hatted glasses wearer. As the 'when' of the title suggests, many of the spreads have historical or future settings, some of which will be familiar to viewers, but others of which are wholly original and speak of fantastic unseen adventures, such as when a Cybershade turned up on Ernest Shackleton's Antarctic expedition or several hundred Ood appeared in Cardiff. Finding the hidden Doctor and co is generally a lot easier than finding Wally in his books, but still poses an enjoyable challenge, especially for younger readers. **JAC RAYNER**



The Romance of Crime

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by John Dorney
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), John Leeson (K9), Graham Seed (Pierpoint), Miranda Raisson (Margo/Xais), Phil Mulryne (Shom, Hogan, Ogron 6), Marcus Garvey (Frank Spiggot), Michael Troughton (Stokes)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JANUARY

Lalla Ward has been reprising her role of Romana for many years at Big Finish, developing her life beyond the TARDIS in the Gallifrey spin-off and narrating various Companion Chronicles. Now, for the first time, she's returning to the character as seen on screen – travelling with the Fourth Doctor, as played by Tom Baker.

"When you're playing the President of Gallifrey, you're wearing the

President's hat, and that makes you different," she observes. "But now I've taken off the President's hat and gone back to being the 'normal' Romana... whatever that means! The thing about *Doctor Who* is you can get away with doing so many different versions of yourself – you've worn different bodies, you might as well wear different hats. Romana is a character I've played so often that it's not much of a problem."

A series of all new adventures starring Tom and Lalla will begin in 2016, but their debut audio plays together are adaptations of classic *Doctor Who* novels by Gareth Roberts. The first is *The Romance of Crime*.

"Gareth was basically my favourite writer for *The Missing Adventures*," enthuses John Dorney, who's adapted the book, "and, to be honest, I think he was *most* people's favourite writer for them. His books are so well-regarded that it was just such an honour to be asked to do it.

"*Romance* was an interesting one, because the plot is very dense – presumably because it's a shorter book – and there were fewer options for shortening the story. Any time there was something that looked like it was a bit of a sidetrack, there was an element of it that was impossible to remove! It was just about tightening it up."

Why does the partnership between the Doctor and Romana work so well?

"It's two characters who are very similar, but very complementary," suggests John. "You've got two incredibly smart people wandering around, and they can both very much lead their own plots – you can have two threads with a central protagonist in both of them. That can be very difficult with a lot of companions. Even if you've got a strong character like, say, Leela, it would be hard to do scientific explanatory exposition stuff, whereas the Doctor and Romana can take their own sides of the story, and gain their



Tom Baker and Nick Briggs with the book of *The Romance of Crime*.

own companions. They're just a joy. They're both automatically the wittiest and cleverest people in any given room, and that's always fun to write."

Gareth Roberts' writing for the characters and era is as legendary as the characters themselves.

"It's such a beautiful evocation of a period of *Doctor Who* through the characterisation," John explains. "He does it incredibly well. I think there's a faint tendency, when people write for that pairing... Douglas Adams had this quote about 'People see a funny

line and feel they've got to play it as a joke', and there can be an element of that, of it getting a little bit too jokey in the writing of it and losing the drama. But Gareth judges it perfectly. It's very witty and clever, but then the moments of darkness are incredibly dark, and the moments of threat are incredibly threatening. There are proper strong villains, who he never sends up – they are always a genuine, actual threat. There's some proper gruesome stuff in there..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's Tom Baker and Lalla Ward's first *Doctor Who* story together since 1981!

WHAT'S IT ABOUT?
The TARDIS brings the Doctor, Romana and K9 to the Rock of Judgement; a court, prison and place of execution built into a rocket-powered asteroid. When involved in an investigation by the system's finest lawman, they find they must seek answers to some disturbing questions...

but it didn't really contribute to the plot. But it did leave one relatively major problem, which is that that was the sequence where the butler killed and possessed a policeman, and the policeman then attacks. I would have been perfectly happy for it to be the butler attacking them on the beach, but the policeman swirled up in the mist is the cover of the novel! So it's the bit that people automatically remember! So I had to find a way of getting him into a policeman's outfit..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a clever adaptation of a classic 1990s *Doctor Who* book by Gareth Roberts.

WHAT'S IT ABOUT?
The Doctor, Romana and K9 arrive in 1930s London to return some overdue library books. They plan to take a rest after their recent adventures, but Romana detects a distress signal from the future and the Doctor is attacked by a suffocating green mist...

THURSDAY 15
CD - TALKING BOOK
■ *The Crawling Terror* by Mike Tucker [Twelfth Doctor and Clara. Read by Neve McIntosh] BBC Audio £25.00
■ *Full Circle* by Andrew Smith [Fourth Doctor, Romana, K9 and Adric. Read by Matthew Waterhouse] BBC Audio £20.00

FRIDAY 30
CD - AUDIO DRAMA

The Exxilons

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Daisy Dunlop (Trexla), Jacqueline King (Calura), Hugh Ross (Gethal)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JANUARY

The Fourth Doctor and Leela are back, and – after previously making only sporadic appearances – so is K9, who will be featuring in five of 2015's eight new audio stories featuring the pair.

"I think when you look back at the TV show, you can see that they sometimes had problems incorporating him into the stories," observes producer David Richardson. "Yet we were finding that the more we started working with him, the more we could do with him, and that – coupled with the fact that John Leeson is one of the nicest people you will ever get through a studio door – made it a no-brainer that we wanted to do more with K9."

"There is some really interesting stuff this season, actually – it's allowed us to go into some new territory, with some really brilliant, inventive stuff. You can just treat him like any other character – you're not limited by the fact that he's a little robot on wheels."

"I am of that generation who remembers well the whole business of the Doctor having a tiny assault tank on his side!" grins writer Nicholas Briggs. "It changes the nature of the stories, but it's fun to use K9. He is a vast resource for making stories more dramatic and large scale."

"He's an interesting contrast with Leela," adds David, "because Leela is all about instinct and intuition, whereas K9 is all logic and facts. They're lovely characters to put side by side, because they're two creatures of contrast."

Their first new adventure is *The Exxilons*, its eponymous aliens returning after their appearance in 1974's *Death to the Daleks*. "Like most of our good ideas, this was actually David Richardson's idea," reveals Nick. "The interesting thing is that they're a race whose ancient history is hinted at in *Death to the Daleks*, so there's always been some kind of story there."

"I kind of play a game with the audience's expectations about who the Exxilons are, so the story seems to start in a very similar way to *Death to the Daleks*, but quickly makes a handbrake turn. What we concentrate on is the idea that the Exxilons travelled the stars millennia before they reached the state they were in when we met them in *Death to the Daleks*. The question we answer is, what were they up to?"

While the story's title – and its references to returning elements – will clue fans in to what's going on, it takes the Doctor a little longer to catch up.

"Because the Doctor doesn't know the story is called *The Exxilons*," chuckles Nick, "he won't instantly react to the word 'beacon' – after all, there's a 'beacon' in *Revenge of the*



The Exxilons, as seen in 1974's *Death to the Daleks*.

Cybermen too! – although he does start to have dawning suspicions quite early on. So, in a way, we've gone for the old *Columbo* approach: the audience knows 'who the murderer is', as it were, so it creates a real tension. The pitch I made to David Richardson was 'the *Starship Enterprise* run by bad guys – but they don't seem like bad guys'."

Through the character of Ergu, *The Exxilons* explores the nature of intelligence. "I'm fascinated by the difference between personal intelligence and evolutionary intelligence," Nick explains. "Ergu's race has not evolved to the point of space-time travel, but he is a great leader. He may not have sophisticated linguistic abilities, but in many ways he is indeed an equal of the Doctor's. But on some levels, he's utterly savage..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an intriguing take on the aliens first encountered in the Third Doctor's era.

WHAT'S IT ABOUT?
When the Doctor, Leela and K9 arrive on Planet E9874 they find the delicate balance in the relationship between two cultures reaching an unexpected crisis point. The spears are flying and the threat of all-out war is in the air...

The English Way of Death

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by John Dorney
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), John Leeson (K9), Terrence Hardiman (Stackhouse), Derek Carlyle (Orlick), Richard Braine (Percy Closed), Abigail McKern (Felicia), Annabel Mullion (Julia), Mark Bonnar (Porteus), Tim Bentinck (Colonel Radlett), Andrew Bone (Woodrow), Jane Slavin (Harriet)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JANUARY

Accompanying *The Romance of Crime*, another Gareth Roberts novel is given new life on audio, as the Fourth Doctor and Romana return for *The English Way of Death*. (In addition to their individual releases, both stories are available together in a limited edition set with special packaging and behind-the-scenes extras.)

"Gareth's novels are all shamelessly entertaining, and funny, and uplifting, and generally joyous, but particularly *The English Way of Death*," enthuses adapter John Dorney. "When I finished it, I thought 'That sort of feels like summer' – which is odd, given it's coming out in January! – but if you sit down for two hours on a July afternoon, put this on the CD player, and have a massive bowl of Pimm's, that would be a lovely afternoon."

"It just has this general sweet-natured happiness to it. There's such a love for the characters. You can see elements of that in Craig Owens in [Gareth Roberts' Eleventh Doctor TV episodes] *The Lodger* and *Closing Time* where, even when all seems lost, there's such a positivity to the character. Even with the rather more selfish and vainglorious types, there's kind of a sweetness and a love to them."

The writing has won the cast round, too. "Gareth is very good, I think,"



John Leeson and Lalla Ward.

nods Lalla Ward, who plays Romana. "Of all the writers I've had stuff to do with, he is best at imagining what Douglas [Adams, former *Doctor Who* script editor] would have done. He has a Douglas Adams-iness about him, which is quite a feat. Douglas was a one-off, he was unique, and to be able to write with a Douglas slant, in a Douglas-y way, which makes one think, reading it, 'Oh gosh, that's Douglas' voice' – and

actually made you feel quite tearful that it *wasn't* in fact Douglas! – I think he's really good at doing that. I think he really understands that influence on the programme, which I think is big."

What makes his writing for Romana work so well?

"I think it's very helpful to have an intelligent, clever writer write for someone who's supposed to be an intelligent, clever person," Lalla says. "There is an empathy then – you're not reaching for a brain that you're not quite on the same level as. I think it's hard getting yourself into the skin of a character and writing them well, and actually I think most of the writers on *Doctor Who* do a fantastically good job. I don't actually think *all* of them did on the television version that I did, but I think these Big Finish ones have been absolutely great."

One of the challenges of adapting a beloved novel is making sure to preserve its fans' favourite moments.

"In the book, there's a car chase going down to the sea front, and that, fairly easily, was removable," explains John. "It was a good action sequence,

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

DECEMBER
THURSDAY 18
MAGAZINE
■ DWM Special: *The 2015 Yearbook* Panini £5.99
CD - TALKING BOOK
■ *Doctor Who: Engines of War* by George Mann [The Time War Doctor. Read by Nicholas Briggs] BBC Audio £25.00
■ *Doctor Who: Silhouette* by Justin Richards [Twelfth Doctor



and Clara. Read by Dan Starkey] BBC Audio £25.00

WEDNESDAY 31
CD - AUDIO DRAMA
■ *The Rani Elite* by Justin Richards [Sixth Doctor and Peri] Big Finish £14.99
■ *An Ordinary Life* by Ian Potter [First Doctor, Steven and Sara] Big Finish £14.99

JANUARY
THURSDAY 8
MAGAZINE
■ DWM 482 Panini £4.99

■ *The Highest Science* by Gareth Roberts, and adapted by Jacqueline Rayner [Seventh Doctor and Bernice] Big Finish £14.99
■ *Trial of the Valeyard* by Alan Barnes and Mike Maddox [Sixth Doctor] Big Finish £9.99

THURSDAY 15
CD - TALKING BOOK
■ *The Crawling Terror* by Mike Tucker [Twelfth Doctor and Clara. Read by Neve McIntosh] BBC Audio £25.00
■ *Full Circle* by Andrew Smith [Fourth Doctor, Romana, K9 and Adric. Read by Matthew Waterhouse] BBC Audio £20.00

FRIDAY 30
CD - AUDIO DRAMA

Turlough] Big Finish £14.99
CD - AUDIO READING
■ *Short Trips: Flywheel Revolution* by Dale Smith [First Doctor. Read by Peter Purves] Big Finish £2.99



FEBRUARY
THURSDAY 5
MAGAZINE
■ DWM 483 Panini £4.99

THURSDAY 19
CD - TALKING BOOK
■ *Remembrance of the Daleks* by Ben Aaronovitch [Seventh Doctor and Ace. Read by Nicholas Briggs] BBC Audio £20.00

WHERE TO BUY BIG FINISH RELEASES

Visit bigfinish.com or email sales@bigfinish.com
Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win a wealth of the latest *Doctor Who* goodies!

WIN! SYMPHONIC SPECTACULAR TICKETS!

The *Doctor Who* Symphonic Spectacular is a celebration of the TV series, featuring Murray Gold's music performed live alongside specially edited video sequences of the Doctors in action, on the big screen. The show is hosted by Peter Davison and features many of the Doctor's monstrous adversaries. The Symphonic Spectacular will enjoy a limited run of 12 UK performances in London, Cardiff, Birmingham, Leeds, Newcastle and Glasgow. It will feature over 100 performers and is conducted by Ben Foster, who conducts and orchestrates the musical scores for the TV series.



Music will be performed by the BBC National Orchestra of Wales and members of the BBC National Chorus of Wales. We've got **FIVE** family tickets, each for four people, to give away, to readers who can answer this:

Who composed the *Doctor Who* theme tune back in 1963?

- ☐ Ron Grainer
- ☐ Ron Weasley
- ☐ Ron Mael

Phone* **0901 154 2221** to enter (51p per call), or post your entry to the address opposite, starting with this: "DUM-DI-DUM, OOO-EEE-OOO!"

TERMS AND CONDITIONS: Five winners will be selected at random from all correct entries. Each winner receives a family ticket for four people to see the *Doctor Who* Symphonic Spectacular at their chosen venue and date. Full dates and times can be found at the following website: www.doctorwho.tv/events/doctor-who-symphonic-spectacular/. There must be a minimum of one adult and one child. Seat band may vary per venue and the winner is unable to choose their seats. Tickets to be collected at the box office with no cash alternative. Tickets are subject to availability and cannot be resold or transferred to another performance. Competition is run by Boom Ents on behalf of Vision Nine Entertainment and BBC Worldwide.



WIN! MINECRAFT CODES!

Doctor Who has joined forces with the global phenomenon Minecraft to bring the adventures of the world's favourite Time Lord to the world's favourite construction game on the Xbox 360 and Xbox One platforms.

Now, *Doctor Who Skins Volume One* brings 54 *Doctor Who*-themed skins to populate your Minecraft environments. You can play as a variety of Doctors, from the First to the Twelfth, alongside companions such as Clara, Amy and Rory. And, of course, the Minecraft world is populated with monsters such



as Daleks, Cybermen and Weeping Angels, and many, many more!

Doctor Who Skins Volume One is available as downloadable content direct from Xbox.com for both the Xbox 360 and Xbox One. Thanks to BBC Worldwide we have **TWENTY** download codes for Minecraft and *Doctor Who Skins Volume One* for Xbox 360 and **TWENTY** sets of codes for Minecraft and *Doctor Who Skins Volume One* for the Xbox One, worth over £15 per set. To be in with a chance, just answer the following:

Which of the Doctor's enemies attempted to mine down to the Earth's core?

- ☐ The Borad
- ☐ The Daleks
- ☐ The Trees

Phone* **0901 154 2222** (Xbox 360) or **0901 154 2223** (Xbox One) (51p per call) to enter, or post your entry to the address opposite starting with either this: "WHAT ARE THEY MINING FOR THEN?" for codes for the Xbox 360 or "THEY WOULD DARE!" for codes for the Xbox One.

WIN! THE HIGHEST SCIENCE CD!

In 1993, Gareth Roberts made his *Doctor Who* writing debut with *The Highest Science* for Virgin's *New Adventures* series of novels. Over 20 years later, Big Finish is bringing this adventure for the Seventh Doctor and Bernice Summerfield to audio.

Investigating a temporal anomaly on an unremarkable planet, the Doctor and Bernice come into conflict with the war-mongering Chelonians, and Sheldukher, the most dangerous criminal in the universe....

The Highest Science – written by Gareth Roberts and adapted by Jacqueline Rayner – stars Sylvester McCoy and Lisa Bowerman. It's available this month from Big Finish Productions at www.bigfinish.com priced £14.99 (double CD) or £12.99 (download). We have **FIVE** CD copies to give away if you can answer this:



What was Gareth Roberts' first television script for *Doctor Who*?

- ☐ The Shakespeare Code
- ☐ The Christie Code
- ☐ The Rowling Code

Phone* **0901 154 2224** to enter (51p per call), or post your entry to the address opposite, starting with this claim: "WE'RE BREAKING SOME SERIOUS SCIENCE HERE, BOYS!"

WIN! DAY AND TIME OF THE DOCTOR SOUNDTRACKS!

Murray Gold's soundtrack to *Doctor Who*'s 50th Anniversary Special *The Day of the Doctor* is out now from Silva Screen in a special two-disc edition that also includes the soundtrack to the Eleventh Doctor's swansong, *The Time of the Doctor*.

The Day of the Doctor features music from *Doctor Who*'s regular composer, Murray Gold, and includes the tracks *IM Foreman*, *The War Room*, and *Three Doctors*.

Tracks on Disc Two from *The Time of the Doctor* include *Handles*, *The Crack* and *Hello Twelve*.

The soundtrack to *The Day of the Doctor* and *The Time of the Doctor* is available to buy now from www.silvascreen.com priced just £9.99 for the two-CD set, or to download. **DWM** has **TEN** copies of the CD to give away to lucky readers who can tell us the answer this question:

In *The Five Doctors*, which musical instrument did the Fifth Doctor use to unlock a door?

- ☐ The Triangle of Rassilon
- ☐ The Harp of Rassilon
- ☐ The Theramin of Rassilon

Phone* **0901 154 2225** (51p per call) and leave your details to enter, or post your entry to the address below, beginning with the Fifth Doctor's remark: "I NEVER KNEW HE WAS MUSICAL."



WIN! THE CARD GAME!

Defend the universe from a seemingly unending list of alien threats – including Daleks, Cybermen and Sontarans – in the second edition of *Doctor Who: The Card Game*. In the game you get to defend the universe with the Doctor and his companions, exterminate your opponents with Daleks and Cybermen and use Jammie Dodgers and sonic screwdrivers to save the day!

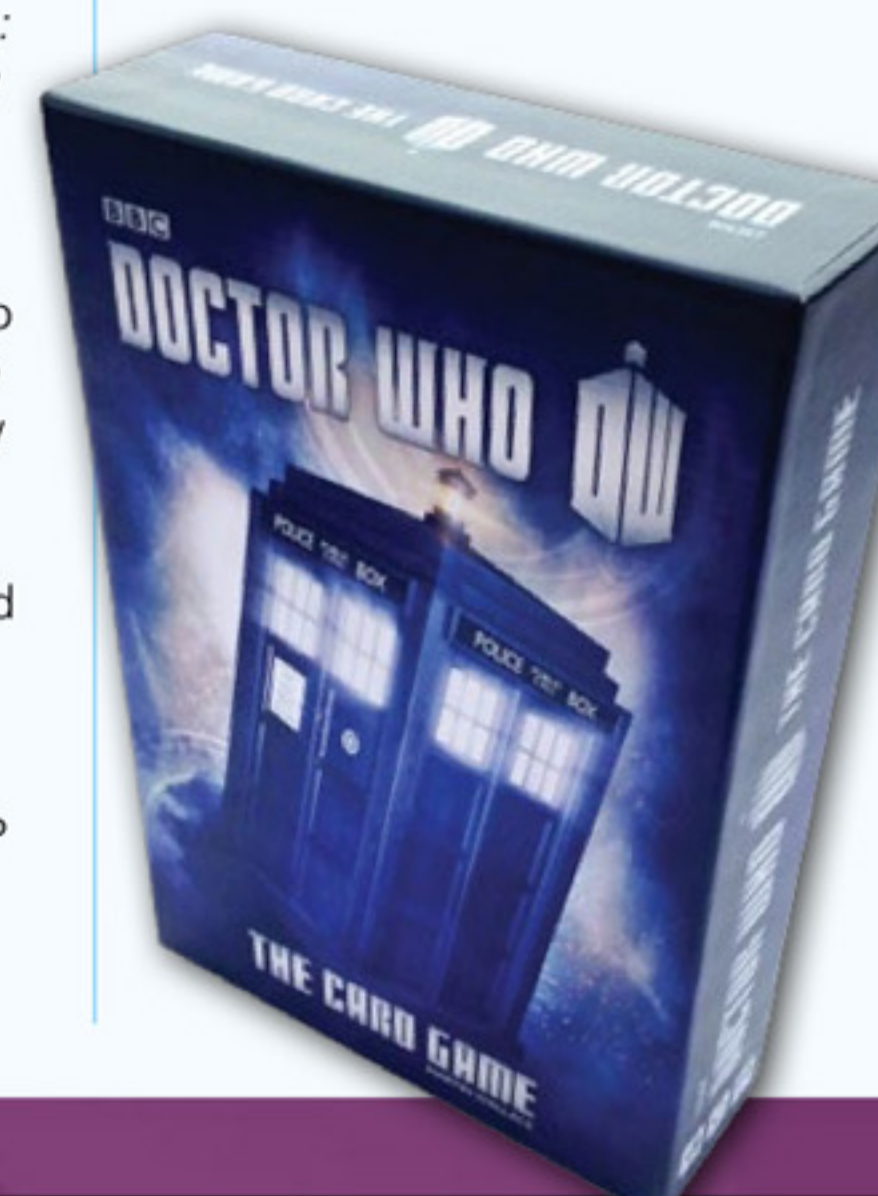
This latest edition of *Doctor Who: The Card Game* includes brand new cards featuring the Ninth, Tenth and Twelfth Doctors, along with companions from Rose to Clara, and contains everything you need to play, including 132 game cards. The game was created by internationally renowned designer Martin Wallace, and has been designed for both seasoned time-travelling gamers and newly regenerated players.

Doctor Who: The Card Game is available now from Cubicle 7 at www.cubicle7.co.uk, with an RRP of £20, and we have **FIVE** copies to give away if you can answer the following question correctly:

Which living playing card Queen did the First Doctor meet in *The Celestial Toymaker*?

- ☐ The Queen of Hearts
- ☐ The Queen of Spades
- ☐ The Queen of Clubs

Phone* **0901 154 4311** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this: "OH NO! NOT MORE PLAYING CARDS."



WIN! ENGINES OF WAR TALKING BOOK CD!

BBC Audio is set to release an unabridged talking book of *Engines of War*, the best-selling novel by George Mann featuring the War Doctor, as played by John Hurt in the *Doctor Who* 50th Anniversary Special *The Day of the Doctor*.

The Great Time War has raged for centuries. Scores of human colony planets are now overrun by Dalek forces. The TARDIS crashes on the planet Moldox, where the Doctor meets 'Cinder', a young Dalek hunter. Their struggles to discover the Dalek plan take them from the ruins of Moldox to the halls of Gallifrey, and set in motion a chain of events that will change everything.

Doctor Who: Engines of War is read by Dalek voice artist Nicholas Briggs, and is available to buy as a CD set from 18 December, RRP £25.00, and also to download from online stores. Thanks to those lovely people at BBC Audio we have **FIVE** copies to give away to readers who can answer this question about the Doctor's name:



What was the Eleventh Doctor's nickname for the War Doctor in *The Time of the Doctor*?

- ☐ Captain Grumpy
- ☐ Captain Jack
- ☐ Captain Beaky

Phone* **0901 154 4310** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this emphatic statement: "DOCTOR NO MORE!"

WIN! A BUNDLE OF FUN!



Christmas is almost here, and that means there's a host of seasonal *Doctor Who* goodies ready for Santa Claus to hide in your stocking come Christmas morning. Among the present ideas available this year, there's a mug set featuring Daleks, Cybermen and the TARDIS; an egg cup set – although we doubt the Moon would fit in one of these; you can get your mince pies out of the oven with a *Doctor Who* oven glove; and protect that new laptop you're hoping for with a TARDIS laptop case. And any household always looks good with an inflatable remote controlled Dalek under the Christmas tree!

These items and many more are available to buy now direct from www.preezybox.com who have given us a bundle of these brilliant gifts, worth £100, to give away to one lucky reader. Just answer this:

In which story did the Doctor claim to know Santa Claus?

- ☐ A Christmas Carol
- ☐ The Snowmen
- ☐ The Time of the Doctor

Phone* **0901 154 4312** (51p per call) and leave your details to enter, or post your entry to the address below, beginning with this assertion: "OR, AS I'VE ALWAYS KNOWN HIM, JEFF."

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 11 December 2014 and close at midnight on Wednesday 7 January 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to *Doctor Who Magazine* 481, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry, but sealed

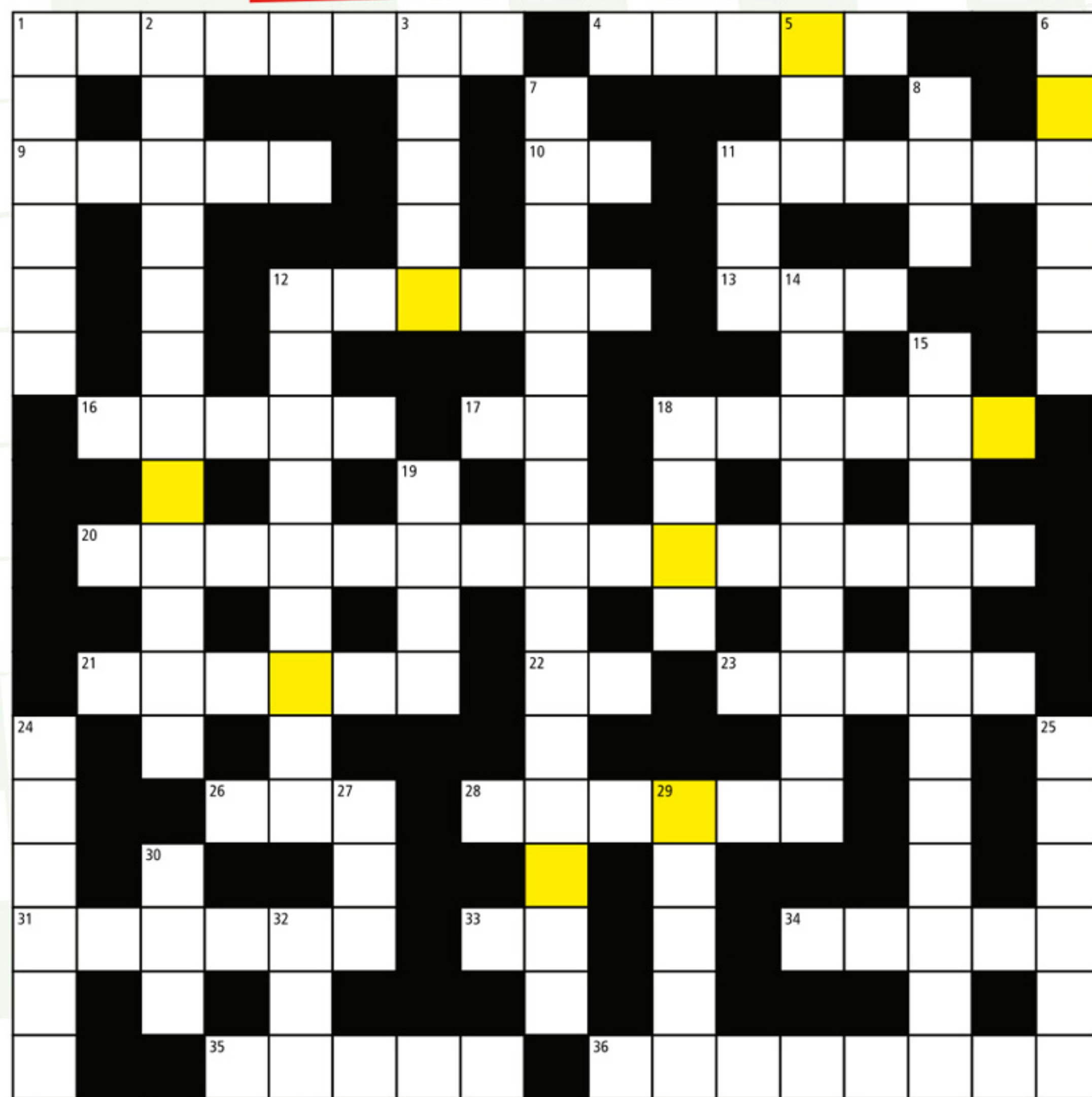
envelopes containing entries for one or several competitions will not be opened), to reach us by 10 January 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. *DWM* will not enter into any correspondence. Winners' names will be available on request.



Christmas CROSSWORDS

Do you know your Missy from your Missy?
Tricky business, isn't it? Can you beat this puzzle?

PRIZE CROSSWORD!



ACROSS

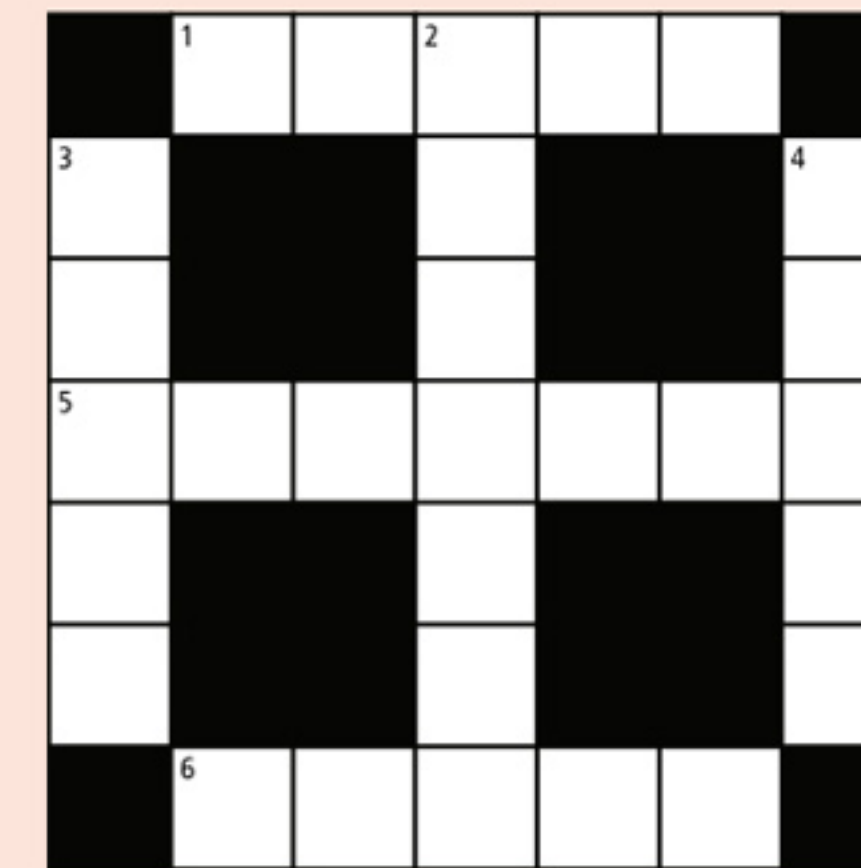
- 1 One of the Daleks in the Asylum had faced defeat on this planet (8)
- 4 (and 28 Across) Producer (5,6)
- 9 Character played by Marc Warren (5)
- 10 UNIT __ (1,1)
- 11 (and 12 Across) Played Foon Van Hoff in *Voyage of the Damned* (6,6)
- 12 See 11 Across
- 13 Production code of *The Mutants* (1,1,1)
- 16 (and 24 Down) Played the Raston Warrior Robot (5,6)
- 17 A deity worshipped by some of the people on Tigella (2)
- 18 Character played by Peter Halliday (6)
- 20 (and 15 Down) An alias for the Master? (10,2,3,12)

- 21 The city where the Doctor met 29 Down (6)
- 22 Abbrev Highest ranking robot classification about the Sandminer (1,1)
- 23 Alias of Angela Price - Mrs ____ (5)
- 26 Tasha ____ - mother superior of the Church of the Papal Mainframe (3)
- 28 See 4 Across
- 31 Niece of Professor Watkins, who helped in a battle against the Cybermen (6)
- 33 Victim of the Boneless (2)
- 34 (and 35 Across) Played Gardner in *Day of the Moon* (5,5)
- 35 See 34 Across
- 36 Where the Borad supposedly ended up (4,4)

JUST FOR FUN!

CRYPTIC MINI CROSSWORD

Even trickier! The answers to this crossword are surnames of people who have worked on *Doctor Who*.



CLUES

- 1 Cuts through Sky (5)
- 2 Makes a move in any game (7)
- 3 Inside the Spaceship, surrounded by unruly kids (5)
- 4 Unreflective, making work of the devil (5)
- 5 Robbins and Clunes upset teacher (7)
- 6 Scot lurks among Chinese (5)

DOWN

- 1 A companion of the Doctor (6)
- 2 The Doctor's destination aboard the *Aristotle* (4,3,5)
- 3 Character played by Stephen Thorne (5)
- 5 The core of 1 Across (3)
- 6 Monster from *Torchwood* that made an appearance in *The Pandorica Opens* (6)
- 7 (and 25 Down) What the Doctor, like Alice, tried to believe before breakfast (5,10,6)
- 8 Broadcaster of the dig at Devil's End (1,1,1)
- 11 The name Rupert Pink gave to the leader of his toy soldiers (3)
- 12 First name of an actor who played a *Doctor Who* companion (9)
- 14 Plays Santa in *Death in Heaven* and *Last Christmas* (4,5)
- 15 See 20 Across
- 18 A companion of the Doctor (4)
- 19 Historical figure the Doctor claimed to have shared a huge fish with (4)
- 24 See 16 Across
- 25 See 7 Down
- 27 A companion of the Doctor (3)
- 29 The Doctor helped him rescue his daughter (5)
- 30 Apparently a deity worshipped by the people of Sto (3)
- 32 Ian Chesterton told Susan he had a very sensitive one (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: TETRAP



BLU-RAY BOX SETS!

Peter Capaldi made his full debut as the Twelfth Doctor this year, appropriately enough in a series of 12 new episodes – and now they've been collected together as *The Complete Eighth Series*, released on both Blu-ray and DVD. The Blu-ray box set – which includes high-definition versions of all the episodes, plus a raft of bonus features – normally retails at £56.16, but we have **FIVE** sets to give away to readers who can complete the prize crossword and rearrange the letters in the yellow squares to form a character who appeared at some point during the course of the season.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with: "YOU HAVE A WHOLE ROOM FOR NOT BEING AWAKE IN?"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 11 December 2014 and close at midnight on Wednesday 7 January 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see page 93. Postal entries must reach us by 10 January 2015.



The Watcher's Friendshly Festive... Christmas Quiz

"C

hristmas won't be Christmas without any presents," whinges that plucky, headstrong

and adventurous young heroine Jo (no relation) in the opening line of Louisa May Alcott's 1868 novel *Little Women* – and then, exactly 100 years later, she says it all over again halfway through Episode 3 of *The Mind Robber*. I'm not sure what conclusion we can draw from this, other than the possibility that it might one day make for a suitably meaningless opening gambit for a seasonal quiz in an issue of **Doctor Who Magazine**.

Ah.

Yes, my riddle-loving children of the Land of Fiction, it's that time of year again. Time to throw yourselves into the void, squish yourselves between the pages of a giant book, link yourselves to the Master Brain, and start summoning up mythical monsters, fairytale heroes, second-hand robots and Sylvestra le Touzel. Literally anything can happen over the next two pages, just so long as it's within budget and not subject to questionable litigation by furious ex-script editors. And as if to make a drama out of a crisis, I've even tacked on an extra episode – well, sort of – because at a whopping 70 questions, this year's **DWM** Christmas Quiz is even longer than usual.

It's not just for fun – as usual, we have some glittering prizes. The five highest-scoring entries will be rewarded with a year's free **DWM** subscription. To be in with a chance, simply send your answers to the usual address, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2015, otherwise known as Twelfth Night. Or what you will.

Right then. Are you sitting comfortably? Pour yourself a glass of something nice, arm yourself with a bowl of nuts, and let's get cracking. And a very Merry Christmas to all of you at home!

The Watcher

DOCTOR WHO MAGAZINE



COME ON, YOU LOT!
WHAT HAVE YOU
GOT FOR BRAINS?
PUDDING?!

CONNECTIONS

What connects the following?

- 1 A solicitor's assistant; a refinery director's assistant; a UNIT soldier killed by Cybermen; a Royal Marine killed by Haemovores; a frank chief engineer?
- 2 Sarn; the planet of the Gumblejacks; San Helios; the Asylum; the Moon; no others?
- 3 The Fifth Doctor; the Black Guardian; Monarch; Sanders; Hedin; no others?
- 4 Doomsday in 1974; the TARDIS, as we discovered, in 2014?
- 5 An unalive tribe; a hypnotised major; a botany student; a miniaturised lieutenant; a maths teacher; an uncredited art historian (in that order)?



DYNAMITE WITH A LASER BEAM

Time to widen it out: we're now looking at the whole history of Doctor Who. Who, of similar ilk:

- 31 Offered the Doctor a civil service post with a pension?
- 32 Sat down and met with a crushing defeat?
- 33 Was technologically backward, but insisted on going forward?
- 34 Gave the Doctor her picklock and crashlanded on prehistoric Earth?
- 35 Lived to a ripe old age but believed for centuries that she was only 50?
- 36 Lived to a ripe old age before being defeated by the dambusters?
- 37 Heard strange music?
- 38 Did what she had to do, then shut herself in a cupboard and died?
- 39 Travelled from the 14th century BC to the 22nd century AD, before finally settling down in the 20th century AD?
- 40 Survived a monster in Scotland and an assassination attempt in London, but was denied her appointment with the master of magic and mesmerism?

FAMOUS LAST WORDS

Give or take the occasional "Aaargh", the following are the last words of which doomed characters from the 2014 series?

- 6 "There's something in here, I think."
- 7 "Hands on my head."
- 8 "I'm much more useful to you alive."
- 9 "Now what?"
- 10 "I truly believe that you'll never be able to find it in your heart to murder me."

POP GOES WHO

All in the 2014 series...

- 11 Which 1979 song was given a foxy makeover?
- 12 Which 1969 song was quoted during a video conference?
- 13 Which 1982 song was given a villainous twist?
- 14 Which 1979 song was whistled in the playground?
- 15 Which episode opened with the title of a Kate Bush song?

DÉJÀ VU

Still in the 2014 series: where have I seen you before...?

- 16 Who was killed by a mummy, having previously been killed by vampires?
- 17 Who was killed by a spider, having previously been frozen to death?
- 18 Who was a little merrier than when we last saw him in a funeral parlour?
- 19 Which classic **DWM** creation officially entered the canon?
- 20 Who played a guest role whose name was given in the credits, but not in the dialogue – the second time this has happened to him in *Doctor Who*?

DÉJÀ ENTENDU

And again in the 2014 series: where have I heard that before...?

- 21 Which 1970s story title was spoken by a monster?
- 22 Which former catchphrase of the Doctor's was villainously appropriated?
- 23 What did the Doctor offer to both Clara and Leela, but only managed to make good on it with Romana?
- 24 What predicament, which once befell the Third Doctor, was incorrectly suspected by the Twelfth?
- 25 When did the Twelfth Doctor repeat the very first words of one of his earlier incarnations?
- 26 Which 2014 episode title was previously spoken by an odd-job man in a library?
- 27 What nickname was previously used in the script directions to describe a similarly clapped-out member of the same species in an Eleventh Doctor episode?
- 28 What instruction did the Twelfth Doctor give to Clara, Courtney and Lundvik, which the Fourth

Doctor once gave verbatim to Adric, Nyssa and Tegan?

29 What observation did the Twelfth Doctor make to Clara, which the First Doctor made to Barbara way back in 1963?

30 What two items helped both the Fourth and the Twelfth Doctors to calculate (a) the gravity and (b) the date, on each occasion in the space of a single scene?

DYNAMITE WITH A LASER BEAM

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DANNY'S ANAGRAMS

Unscramble the *Doctor Who* story titles.

- 41 Danny: warm dude.
- 42 Danny jolts no usherette here.
- 43 Danny breathe a mouthful of limo.
- 44 Danny jets the fierce tutor hooter.
- 45 Danny fired shells at the oboe rectifier.

QUOTES OF THE YEAR

And finally, here are 25 quotes from 23 different people – meaning that one of this year's **DWM** interviewees proved so exceptionally quotable that he-or-she makes three appearances below. All the others are one-offs. Who was quoted as follows in **DWM** during 2014?

- 46 "I've played quite a few unhinged characters in my career. There's a reason for that: it's just because of the way I look, I suppose."
- 47 "I've been pulled around on skateboards, up and down on seesaws, but nothing too bizarre."
- 48 "I would have been very unhappy if Matt Smith had not been so nice. He's a lovely, lovely boy."
- 49 "Jon Pertwee... said to me: 'You are the only one I trust to do this, will you pop my knee back?'"
- 50 "Bill [Hartnell] was a bit strange. Once he suddenly turned to us in the pub and said, 'The problem in the world is steel.' We didn't know what he meant."
- 51 "He was bloody good, I thought, Bill Hartnell. He was excellent. He

took it very seriously. Of course, the episode I did was in black and white, I think."

- 52 "Looking back, I think we were playing on the top deck of the *Titanic*. I think the biggest mistake of my career was writing for *Doctor Who*."
- 53 "That's what I changed. I wanted to get it out of this stupid thing of wandering around the universe, you know?"
- 54 "I'm just going to give everything a ridiculous title from now on."
- 55 "I remember Ace turning into a cat on a planet, and it absolutely terrified me for years."
- 56 "I remember that spider on Sarah Jane's back. And they all had those strange little voices. 'All praise to the Eight-Legs!'"
- 57 "I know that millions of people watch the show, but there aren't that many that you can talk to about *Colony in Space*."
- 58 "Roger Delgado... once came up to me and said: 'You know what your problem is? You are a humanitarian.' I had to look the word up, but he was right."
- 59 "John Nathan-Turner hated and resented me... he definitely didn't want me there. I also didn't get on with the script editor, so that was all a bit tricky."
- 60 "I'm a nightmare. If the doorbell goes and I don't know who it is, I won't answer. I'm not proud of it in the slightest."
- 61 "It was nice to be the lady in charge of these two rather naughty schoolboys."
- 62 "I did bump into her at various dos. I was at someone's birthday party and Honor Blackman was there, and I got to play my spoons on both their fronts. My goodness me, they did bounce from one to the other. It was like ping-pong."
- 63 "We were drilling, threading, riveting and screwing... it was hard work, hot, and stank of fibreglass. It wasn't a joyful job."
- 64 "I share my birthday with Meat Loaf, Alvin Stardust and the *Doctor Who* pilot. So that's good."
- 65 "That pink, slime-covered plant absolutely brought the house down! It was christened Mary Millington, after the 70s porn star."
- 66 "I have here an article entitled 'Is This The Gayest *Doctor Who* Story Ever?' It's great. I'm completely relaxed about any interpretation."
- 67 "The metaphor and the lesbian subtext – those were my overriding concerns!"
- 68 "Anthony Hopkins... stopped me and said: 'I saw you on *Doctor Who* last night, I think you are one of the best face actors I have ever seen.' I shrugged it off."
- 69 "Has anyone ever worked out how to reconcile Susan having invented the name 'TARDIS' with the fact that all the Time Lords call them TARDISes? I think that's the most intractable continuity problem in *Doctor Who*!"
- 70 "You get the best of people. That's wonderful. That's what this show does, you see. I think it's what it's always done. It brings out the best in people." **DWM**



THAT'S ALL THE
QUESTIONS ON
PAGE 97... ALL THAT
FOR JANUARY...

WOTCHA!

The page that cannot survive outside the liquid patch. **BY THE WATCHER**

A History of Doctor Who in 100 Objects...

#52

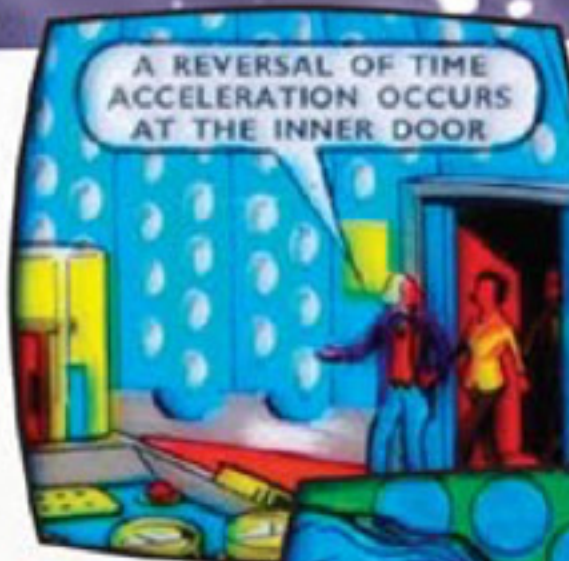
THE GIVE-A-SHOW PROJECTOR

Imagine a world without Warcraft. A world without Grand Theft Auto, without so much as an Angry Bird. Now go back further, and imagine a world without Pokémon or Tomb Raider. Further back still – no Sonic the Hedgehog, no Space Invaders, no Rubik's Cube, no Twister. Keep going. Way, way back. Imagine it's 1965. Whatever did they do for fun in those prehistoric times? Well, I shall tell you. If you were among the lucky ones that Christmas, Santa might just have brought you a state-of-the-art marvel called the *Doctor Who Give-a-Show Projector*.

Of all the bounties brought forth by *Doctor Who's* first flush of merchandising madness, few can hold a light to the Give-a-Show Projector, marketed by the once-great British toy manufacturer Chad Valley. As its name suggests, it consisted of a battery-operated plastic light-box and a set of slides. The *Doctor Who* set (oh yes, there were plenty more to collect, from *Noddy* to *Stingray* and all points in between) consisted of 112 garishly colourful cartoon images, each strip of seven frames telling its own exciting and deliriously brief adventure. Just imagine. You could invite your friends round

and project extremely short *Doctor Who* comic strips onto the living room wall. What could be more brilliant?

The true genius of the Give-a-Show Projector resides in the quality of the stories and the artwork. In *Dr Who Meets the Watermen*, the seven-frame plot consists of Dr Who encountering some web-footed aliens ("Greetings, Earthmen. We are Watermen from Q20"), repairing their spaceship ("Ah! It's just a minor wiring fault"), and promptly saying goodbye to them ("Thank you. Now we can return home"). It's a miracle of economical storytelling. *The Defeat of the Daleks* has Ian Chesterton building a ray gun and blowing up a Dalek, causing the rest of the fleet to turn tail and fly away, all in slightly less time than it took you to read that sentence. This complex adventure is not to be confused with *The Daleks are Foiled*, in which Dr Who's fiendish arch-enemies (looking almost, but not quite, entirely unlike any Daleks you've ever seen) try out their new "Earthmen Detector", only for it to detect a cat instead. "Destroy the useless device!" commands a frustrated Dalek. "Saved from the Daleks by a cat," chortles Dr Who. Another nail-biting escapade wrapped up in record time. Aiming fearlessly at the hardcore fan is *The Secrets of TARDIS* (it's always just "TARDIS" on the Give-a-Show slides, not "the TARDIS"), in which Barbara asks, "How can a control room so large be inside that small call box?", prompting an explanation from the Doctor to match anything you might remember from *The Robots of Death*. "A reversal of time acceleration occurs at the inner door," apparently. No, me neither.



You'll have gathered by now that the dialogue is a rare treat, written as it is in a sparsely punctuated pidgin style by someone whose first language might not necessarily be English.

"That's odd! Fish appear to be flying," remarks Ian in one story.

"We are attacked by intelligent insects," notes Dr Who calmly in another. "We're in the time of an ice-age," he rather tautologically observes in a third. Having poked her nose onto a new planet and promptly been attacked

by a giant blue spider, Barbara ruefully declares, "That's the last time I venture first from TARDIS."

Perhaps the oddest adventure is *Where Diamonds are Worthless*, a title which rather blows the story's sole twist: TARDIS puts down on a planet littered with diamonds, and Dr Who explains that they are so numerous here that they're worthless. The End. Elsewhere, in a mind-boggling timey-wimey plot that would leave Steven Moffat gasping for breath, *The Prehistoric Monster*

has Dr Who ridding TARDIS of an unwanted dinosaur by travelling forwards in time: "The creature became extinct as we approached the future," he explains. Yeah, that works.

Blissfully, TARDIS even returns to the planet Vortis for an epic 14-frame two-parter which is a blatant retread of *The Web Planet*, complete with Zarbi, Menoptra, Animus and Isotope. Instead of taking two and a half hours to watch *The Web Planet*, you can polish it off here in approximately 45 seconds.

The best thing of all is that you don't have to take my word for any of this. The complete set of *Doctor Who Give-a-Show* slides can be found on the DVD of *The Chase*. So this Christmas, why not invite some friends round, open a bottle, and share the magic?

IN A NUTSHELL: Watch out for that Aquamonster.

Festive Food TOP TEN

- TURKEYS OF MARINUS
- RUSSELL'S SPROUTS
- ROST POTATOES
- SOLICITOR GRAVY
- MINCE PSI
- PANNA-TONE
- AFTER EIGHT-LEGS
- THREASTNUTS
- THE STOLLEN EARTH
- PERI'S CHOCOLATE ORANGE



THE STOCKBRIDGE ENGLISH DICTIONARY

COURTNEY PINE: what the Brigadier purchases at the beginning of *Battlefield*.

COURTNEY WOODS: where he plants it.

MIRRORLON: imitate Martin Clunes.

MISSY: don't bother watching *The Keys of Marinus*.

ORSON PINK: a memory used by the Third Doctor to blow up a mind probe.

OSGOOD: it's nice down under.

T-MAT: or would you prefer coffee, Mr Smith?

WAR DOCTOR: our Newcastle-based GP.

THE Six Faces OF DELUSION

Since we're on the subject of gloriously bonkers *Doctor Who* merchandise – which five of these items genuinely made it to market, and which one is too silly to be true?



Answer revealed at the bottom of the page.

1 In 1978, toy company Whitman issued a jigsaw puzzle depicting not just one Giant Robot, but a whole army of them. On an alien planet.

2 In 1988, toy company Dapol issued a model of the TARDIS console with only five sides.

3 In the insanely complicated *Doctor Who: The Game of Time and Space*, launched by Games Workshop in 1980, the Doctor's companions included 'Sara Jane', 'Susie' and 'Lyla'.

4 In 1989, toy company Dapol issued a model of the Fourth Doctor, but forgot to give him a scarf.

5 In 1986, toy company Fine Art Castings issued a twin set of pewter figures of Azal and Bok from *The Dæmons* – but got their relative sizes the wrong way round.

6 In 1990, toy company Dapol issued a model of Davros with two arms.

SUPPORTING ARTIST of the month

The climactic shootout between the colonists and the miners in the final episode of *Colony in Space* is as close as 1970s *Doctor Who* gets to the opening sequence of *Saving Private Ryan*. Rifles! Machine guns! Mud! Stuntmen flying everywhere! It's heady stuff. Best of all is the colonist

in the green jerkin who takes a bullet at 20:30. We can safely assume that he's not a fully-fledged member of the stunt team, because unlike those around him, he doesn't twist and flail before somersaulting down a slag-heap or pirouetting photogenically into a boulder. Instead he yawns, drops his gun, extends his hands gingerly as if searching for a lost contact lens, and gently flops forward as if getting his head down for a nice little nap. Which, all things considered, is entirely understandable.



NEXT ISSUE...

"Clara's heart lies with the Doctor. She can't give him up – but that's dangerous. She realises there's no going back..."

JENNA COLEMAN

reflects on her time as
Clara Oswald

BBC

DOCTOR WHO

MAGAZINE™

PLUS

- Steven Moffat
- Rachel Talalay
- David Fisher
- *The Greatest Show in the Galaxy*
- And much more!

Listen...



The Carnival of Monsters
read by
Katy Manning



The Blood Cell
read by
Colin McFarlane



Engines of War
read by **Nicholas Briggs**



Silhouette
read by **Dan Starkey**

Doctor Who audio for Christmas



50 Years of Doctor Who
at the BBC*



The Lost TV Episodes:
Collection 1
Full Cast*



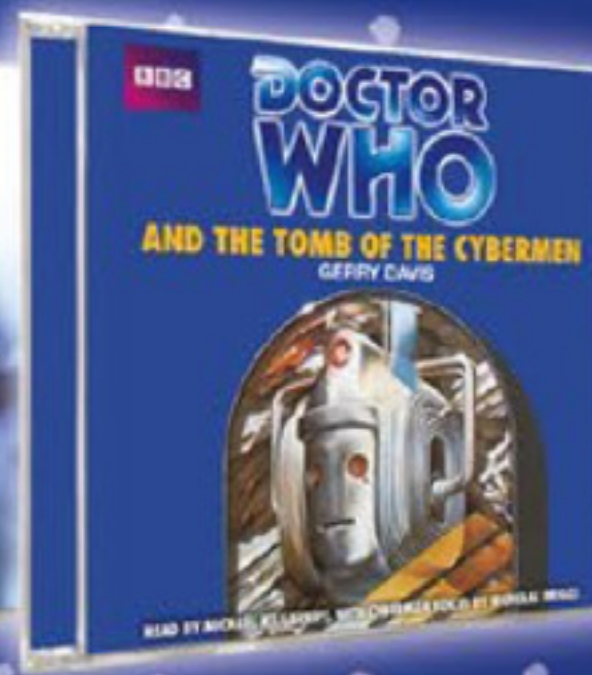
Dalek Menace!
read by Maureen O'Brien, Peter
Purves and Jean Marsh, with
Nicholas Briggs as the voice of
the Daleks*



The Trial of a Time Lord:
Volume I
read by Lynda Bellingham
and Colin Baker*



Doctor Who at the BBC:
Lost Treasures



The Tomb of the Cybermen
read by Michael Kilgariff

BBC
DOCTOR WHO

Also available to download *Available as CD only

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